

SPECIAL
ISSUE

SECOND-HAND SPECIAL

Saturday 11 May 2013

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photographer

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SECOND-HAND

+

BARGAIN BODIES



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Contents

Amateur Photographer For everyone who loves photography

MY FIRST camera was a very tired Zenit-E that I purchased, along with a shoulder bag, three additional lenses, a teleconverter and a set of extension tubes, for just £35 from a car-boot sale.

The Zenit camera and kit wasn't the most up-to-date technology when I bought it in 1993, if it ever had been, but it allowed me to learn the basics of photography that I still use today.

After a few years I upgraded to another second-hand SLR, a Nikon F50, and eventually a used F80. In fact, it wasn't until I bought a DSLR some years later that I actually owned a new camera.

These days there is a rush to buy the latest

technology, and it is easy to forget that when we were shooting away on 6-million-pixel cameras less than ten years ago we were more than happy with the quality of our images.

So perhaps rather than rushing out and buying the latest and greatest gear, decide what features you actually need and see if there is a second-hand camera that will do everything you want for a fraction of the price of a new model.



Richard Sibley
Technical editor

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IN AP 20 APRIL WE ASKED...

How do you deal with image noise?



YOU ANSWERED...

- A I alter the exposure of my images to produce the least possible noise 46%
- B I tweak the in-camera noise-reduction settings for the best result 5%
- C I use software noise reduction 25%
- D I just leave the camera set to its defaults 24%

THIS WEEK WE ASK...

Would you ever consider buying a used DSLR?

VOTE ONLINE www.amateurphotographer.co.uk

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Although André Kertész was a renowned photojournalist, he also produced distinctly surreal images. Jon Stapley visits the Atlas Gallery to separate truth from distortion

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 8SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123
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“I am told everyone will be able to get their hands on our so-called ‘orphans’”

Bailey hits out of copyright threat, page 7

Pics of Norway terror attacks win Sony crown

NORWEGIAN PHOTOGRAPHER LANDS \$25,000 SONY TITLE

NORWEGIAN photographer Andrea Gjestvang has triumphed at the Sony World Photography Awards with her portraits of people who survived the country's 2011 terror atrocities.

The 32-year-old professional was crowned Photographer of the Year, beating more than 120,000 images to pocket the \$25,000 top prize, along with the coveted L'Oréal d'Or and Sony camera gear.

Gjestvang's images – a series called 'One Day in History' – portray youngsters who survived the 22 July 2011 shootings on Utoeya, an island outside Oslo where a separate car bomb had exploded earlier that day.

Anders Behring Breivik later admitted to carrying out the twin attacks, which killed 77 people.

Among those pictured in Gjestvang's portfolio is Ylva Schwenke, now aged 15, who had hidden from the killer by a path, but was shot in the shoulder, stomach and legs.

Another shows Iselin Rose Borch, also



15 (pictured), who was rescued by tourists in a boat.

She said: 'In the period after Utoeya I had a really hard time sleeping. I was afraid of the dark and suffered from dreadful nightmares. My mum and I decided that getting a dog might help me, so I got Athene. Now she sleeps on top of my stomach every night.'

Judges described Gjestvang's photos – which came first in the People category – as sensitive, honest and an 'enduring

testament to the resolve of these young people in the face of this unspeakable tragedy'.

Catherine Chermayeff, director of Special Projects at Magnum Photos, and chair of the judging panel, added: 'The entire jury was unanimous in selecting this body of work. "One Day in History" is a quiet, thoughtful and ultimately powerful voice for the children and survivors of the massacre in Norway.'

'We were all moved by the dignity and beauty of these images.'

Gjestvang's images were published in a book in Norway last year.

Meanwhile, Vietnamese amateur photographer Hoang Hiep Nguyen, who bought his first digital camera just a year ago, scooped the Open

Continued on page 6



SNAP SHOTS

● Canon and Nikon have pledged around £1m to help victims of an earthquake that has struck China. Canon confirmed that it will donate the equivalent of around £318,000 to relief efforts, while Nikon has pledged £212,000. Hundreds of people were reported dead or missing after the quake, which hit the country's Sichuan province. At the time of writing, Canon and Nikon had yet to decide which organisations will receive the cash.

● Olympus UK has appointed Damian McGillicuddy as its 'principle photographer and educator'. McGillicuddy has tested new kit for Olympus and run courses for the company over the past year.

HASSELBLAD LUNAR DELAYED UNTIL SUMMER

HASSELBLAD'S first compact system camera, the Lunar, is not now expected to go on sale until June, the Swedish firm has told AP.

Hasselblad recently launched a dedicated website for the camera, which was first announced at last year's photokina show in Germany.

In March, a Hasselblad spokesperson said that the Lunar would be officially launched in April.

It had initially been planned to receive its debut in the first three months of 2013.

Hasselblad has since told AP that the Lunar is 'scheduled' for June availability, but its spokesperson did not give a reason for the later launch date.

The Lunar is a 24.3-million-pixel, APS-C-format CSC aimed at enthusiasts – produced in a tie-up with Sony.

Boasting technology borrowed from



The 24.3-million-pixel Lunar CSC will now be available from June

the Sony NEX-7, it is expected to feature a 2.4-million-dot OLED EVF and 3in (921,000-dot resolution) LCD screen.

The Lunar is due to be compatible with E-mount lenses, and A-mount lenses via an adapter.



BREAKING NEWS

HASSELBLAD is to cease production of its 50-year-old 503CW medium-format film camera, with immediate effect.

In a press release, Dr Larry Hansen, chairman and CEO, said: 'The veteran 503CW combined with an extensive V System range of interchangeable lenses and accessories, was for 17 years the camera of choice for discerning professionals and aspirational amateur photographers.'

'But there has been a substantial decline in demand and the time has now come for us to reluctantly consign the V System to history.'



Do you have a story?

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A week of photographic opportunity

PHOTODIARY



© AN PATERSON

Wednesday 8 May

EXHIBITION Deafening Echoes by Ian Paterson, last day, at Fotospace Gallery, KY7 5NX. Visit www.fifefotospacegallery.org.

EXHIBITION Transplant by Patrick and Tristram Feathstonhaugh, until 25 May at Margaret Street Gallery, London W1W 8SW. Visit www.margaretstreetgallery.com.

Thursday 9 May

DON'T MISS Get walking on Dartmoor (1-3pm, cost £5). Meet at Blackbrook Bridge (grid ref: SX564 644). Tel: 01752 341 377. Visit www.nationaltrust.org.uk. **DON'T MISS** Step into Spring (2-4pm), a walk along cliffs led by a local ranger. Meet at Treen village car park. Tel: 01736 791 543. Visit www.nationaltrust.org.uk.

Friday 10 May

EXHIBITION André Kertész: Truth and Distortion Master Prints from a Private Collection, until 25 May at Atlas Gallery, London W1U 7NF. Tel: 0207 935 4800. Visit www.atlasgallery.com. **EXHIBITION** Spring Photography Selection, until 11 May at Flowers Gallery, London E2 8DP. Tel: 0207 920 7777. Visit www.flowersgallery.com.

Saturday 11 May

EXHIBITION 2013 Sony World Photography Awards, until 12 May at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit www.somersethouse.org.uk. **EXHIBITION** Diffusion: Cardiff International Festival of Photography, until 31 May at venues throughout the city. Tel: 02920 341 667. Visit www.diffusionfestival.org.

Sunday 12 May

EXHIBITION Britain from the Air, outdoor show featuring more than 100 aerial photos, until 20 May at venues across Edinburgh. Visit www.britainfromtheair.com. **EXHIBITION** 2020Vision Street Gallery Exhibition, until 31 May at More London (between London Bridge and Tower Bridge on London's South Bank). Visit www.2020v.org.

Monday 13 May

EXHIBITION Francis Goodman: Back in Focus, until 23 November at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk. **EXHIBITION** Man Ray Portraits, until 27 May at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

Tuesday 14 May LATEST AP ON SALE

EXHIBITION Northern Ireland: 30 Years of Photography, until 7 July at Belfast Exposed, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org. **EXHIBITION** A photographic exhibition of Dartmoor, until 31 May at The Church House, Devon TQ13 7TA. Tel: 01364 621 321. Visit www.nationaltrust.org.uk.

NORWEGIAN PHOTOGRAPHER LANDS \$25K SONY TITLE continued



Photographer of the Year award.

He wins \$5,000 and a Sony Alpha 77 camera.

AP Editor Damien Demolder, who chaired the Open contest, said: 'Nguyen's picture is the standout image of the Open competition with its intense romantic atmosphere and its

sense of mystical fantasy.

'It is a delightful image that really sums up the amazing level of creativity and skill that today's amateur photographers are capable of, and a supremely worthy winner of this globally prestigious competition.'

Alecsandra Dragoi, 19, from Romania, who is studying in the UK, clinched the Youth Photographer of the Year title with a 'striking' image of a New Year festival.

Meanwhile, this year's Student Focus Photographer of the Year was awarded to Natalia Wiernik from Poland.

The Sony World Photography Awards were presented at a gala ceremony held at the Hilton hotel on London's Park Lane.



30X ZOOM ADORNS NEW SONY COMPACT

SONY has installed a 30x zoom lens and Wi-Fi connectivity in its latest compact, the Cyber-shot DSC-HX50.

Featuring a 20.4-million-pixel imaging sensor, the HX50 is priced around £350.

Sony claims that the HX50's image stabilisation is twice as effective as the Cyber-shot DSC-HX200V.

The HX50's lens is designed to deliver

the 35mm viewing-angle equivalent of a 24-720mm zoom.

Features also include ISO of 80-12,800 and a 3in, 921,600-dot resolution LCD screen.

The HX50 records video in full HD.

An electronic viewfinder, flash or microphone can be attached using the hotshoe.

EGGLESTON PICKS UP SONY GONG

AMERICAN photographer William Eggleston, whose work has inspired luminaries such as Martin Parr, has won an outstanding achievement in photography award.

Eggleston, credited as a pioneer of colour photography and personal documentary style, received the honour from Sony at its annual photography awards last month.

'His images capture the ordinary world around him, creating interest through

sharp observation, dynamic composition and great wit,' said Sony in a statement, adding that his pioneering influence on photography has been 'far-reaching'.

A selection of Eggleston's prints, captured between 1965 and 1980, are on show at Somerset House in London until 12 May.

Eggleston was awarded the honour as part to the Sony World Photography Awards in London on 25 April.

SNAP SHOTS

● Sony has added Light Shaft and Motion Shot as optional effects available to users of its NEX-5R and NEX-6 compact system cameras. The new Playmemories apps are available to buy at www.sony.net/pcma. Sony claims that the Light Shaft effect 'transforms ordinary landscape, beach and sky shots with a dramatic ray of light, like sunshine bursting through cloudy skies', while Motion Shot is designed to identify a moving subject in a high-speed burst and capture each moment in a single image. Original stills are stored alongside the composite image.

● A book about war images has been voted best photography book. *War/Photography: Images of Armed Conflict and Its Aftermath* has won the Kraszna-Krausz Book Award. Anne Wilkes Tucker, Will Michels and Natalie Zest share the £5,000 prize.



Do you have a story?

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BAILEY BLASTS GOVERNMENT COPYRIGHT PLANS

PHOTOGRAPHY legend David Bailey has hit out at Government legislation that many photographers see as a threat to their copyright.

The Enterprise and Regulatory Reform Bill 2012-2013 received its first reading in the House of Commons nearly a year ago amid protests from photographic groups over its treatment of 'orphan' works, where a copyright owner cannot be identified or traced.

Campaigners voiced concern that most of these in the UK will have been created and owned by foreign parties, but that any identifying metadata is often routinely removed before images are published.

The Bill has now been passed by both Houses of Parliament and has become law, with photographers concerned that works can now be used without the need for permission or compensation for the rights holder.

Renowned photographer David Bailey made a dramatic intervention into the debate. In a letter to the Chancellor of the Exchequer, George Osborne, Bailey says he is 'appalled' by the Government's stance and calls for the subject to be 'dealt with



David Bailey's letter was published by the British Press Photographers' Association

properly', in a separate Copyright Bill.

He adds: 'I am told everyone will be able to get their hands on our so-called "orphans", so libraries and museums can publish old photographs whose authors have long been forgotten.'

'But never mind what's lying around on dusty old shelves, what about the millions of "orphans" that are being created every day.'

Bailey blames social media as largely responsible for routinely stripping names and contact details from digital files, and fears commercial bodies will make money from these images, rather than the photographers who created them.

Last month, Viscount Younger of Leckie (Conservative) said the Government 'agree[s] that there will need to be a full and proper evaluation of the effectiveness of the orphan works scheme, and its impact on users and rights holders'.

He said that a 'post-implementation review' would be undertaken by the orphan works authorising body and would include, for example, 'data on the number of orphan works registrations and permissions issued by the authorising body'.

● For more on this see future issues



FREELANCER WINS A PULITZER

A FREELANCE photographer has won this year's Pulitzer Prize for Feature Photography with an image of two rebels guarding their positions in war-torn Syria.

Javier Manzano, a freelance for Agence France-Presse, was awarded the \$10,000 honour for a photo he took as part of a

series in Aleppo, last October.

The citation described Manzano's image as 'an extraordinary picture... of two Syrian rebel soldiers tensely guarding their position as beams of light stream through bullet holes in a nearby metal wall'.

Manzano, who was born in Mexico, has also

covered conflicts in Mexico and Afghanistan.

The Pulitzer Prize for Breaking News Photography was also awarded for coverage of the troubles in Syria, going to Rodrigo Abd, Manu Brabo, Narciso Contreras, Khalil Hamra and Muhammed Muheisen of the Associated Press.

AP
THIS
WEEK
IN...

1942

Waste Paper Recovery.—Our readers will have noticed in the daily papers that a new £10,000 Waste Paper Contest is being launched throughout the country, and it is hoped that everyone will help in making this as great a success as the previous drive for paper salvage. The value of this "waste" for vital war purposes is being emphasised in all quarters, and everyone can help by saving waste paper, books, cartons, etc., of all kinds. While this has now become the patriotic duty of every citizen, the purpose of the contest is further to encourage the habit and to gather the greatest tonnage in the shortest time. The prize money which has been donated by

AP urged readers to salvage waste paper to help boost the war effort this week in 1942. The magazine backed a nationwide 'Waste Paper Contest', publicised through newspapers and offering thousands of pounds in prize money, stating 'everyone can help by saving waste paper, books, cartons etc, of all kinds'. Below the article were printed details of an 'Exhibition of Salvage'. Hosted by Kodak Hall, it was designed to 'demonstrate how the firm deals with the large amount of salvage that is necessarily collected'. The display included not only photographic waste, but also general industrial salvage and 'domestic' items. AP encouraged readers to 'avail themselves of this invitation' to pay it a visit.

SNAP SHOTS

● The Ilford Group has taken over German-based paper supplier Tecco in a move the businesses hope will give their brands a competitive edge in the face of 'challenging market conditions'. Ilford Group CEO Paul Willems said: 'Customers will benefit from the strengths the alliance now brings to the market.' Both the Ilford and Tecco brands will continue to operate individually.

● The RPS is offering UK residents a £3,000 bursary to help fund a photographic project that promotes environmental awareness. The funding is designed to help pay for travel expenses and photo equipment, for example. There are two awards: one for people aged 26 and over; and one for those aged 16-25. The closing date is 31 May 2013. Visit www.rps.org/education/Funding-For-Projects.



Earn cash for your old kit

SECOND-HAND FOCUS FOR NEW ONLINE DEALER

A NEW website selling second-hand camera gear, as well as new equipment, has been launched under the name Camera Jungle.

Camera Jungle promises an 'instant-quote' system for those wanting to sell or trade in their old gear, without them having to visit a store or 'haggle over price'.

The Surrey-based business says photographers can sell kit for cash, or part-exchange used digital cameras and lenses for other gear on the website.

Camera Jungle manager Niki Needham, a former product manager at Nikon UK, said: 'Used equipment offers superb value for money, meaning you can get pro-grade optical performance and build quality normally well beyond your budget.'

The new retailer says it provides a standard six-month guarantee and that all used equipment undergoes professional cleaning, including camera imaging sensors.

It has pledged to replace any missing accessories.

Customers can pay using credit and debit cards, or by using the PayPal online payment system, added a spokesman.

For details visit www.camerajungle.co.uk.



ROMANIAN WINS
£5,000 FOOD PRIZE

AN AMATEUR

photographer from Romania has won £5,000 in a food photography competition.

Alexandrina Paduretu triumphed over more than 5,000 entries to claim this year's title of Pink Lady Food Photographer of the Year 2013 (see image above).

Category winners included Tim Clinch, who was named wine photographer of the year, and Jonathan Gregson, who won a section dedicated to images of food captured on mobile phones.

More than 350 people attended a presentation ceremony held at the Mall Galleries in central London on 23 April.



PANASONIC RELEASES 'ENTHUSIAST' COMPACT

PANASONIC claims its new Lumix DMC-LF1, with an ISO of 80-12,800, f/2 wideangle zoom and built-in EVF, is 'perfect for enthusiasts'.

Due out in mid-June, priced £379, the LF1 has a 28-200mm Leica DC Vario-Summilux zoom and 12.1-million-pixel imaging sensor.

Other features include a 3in LCD screen – in addition to a 0.2in EVF (with a reported 200,000-dot resolution) – full HD movie recording and a claimed 10 frames per second burst mode.

The LF1 also incorporates a composition guide to help the framing of subjects.

The LF1 has built-in NFC and Wi-Fi connectivity, plus creative control and creative retouch options that boast 15 filter effects.



Do you have a story?

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CLUBNEWS

Club news from around the country

CARSHALTON CAMERA CLUB

The club is due to stage its 58th annual exhibition from 20-25 May. Trophies will be awarded in various categories, including best print, best digital image and best portrait. The show takes place at Carshalton Methodist Church, Carshalton, Surrey SM5 3DE. It will be open from 3.30pm-5.30pm and entry is free. The club will hold an open day on 25 May (10am-5pm), with members on hand to talk about club activities and photography in general. A raffle will also take place. Visit www.carshaltoncameraclub.org.uk.



WHITE WALL

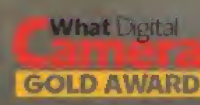


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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK

Steam Railways: Britain in Pictures

Edited by George Lewis

Ammonite Press, £7.99, paperback, 300 pages, ISBN 978-1-90770-891-6

EVER since their inception, railways have been an enormously significant part of Britain's heritage. More than 100 years of photography traces the history of steam locomotives throughout the 20th century in this small but well-packed book. It is

remarkable to see how the state of the railways reflects the condition of the country – as the Second World War grinds into gear we see a dramatic rise in women working at stations and yards, and a return of luxury carriages in 1948

signifies a return to normalcy following economic depression and war-induced austerity. Rail historians will appreciate the photographs and visuals on offer in this book, although the captions are generally brief, and some images are intriguing enough that it is hard not to want some more detail of the stories behind them.





BOOK

Limbo

By Paulina Otylie Surys

Paulsen, £32.54, hardback, 90 pages, ISBN 978-5-98797-053-9

POLISH photographer Paulina Otylie Surys doesn't fit into a category. Shooting on film, she sculpts and touches her prints with paints, toners, chemicals and dyes to create unique images. Working almost exclusively with female models, Surys uses props and

costumes to create scenes that at times express a Renaissance-inspired liberalism, and at others shows the extent to which cultures past and present have sought to oppress women's freedoms. Ornate gowns and dressing tables are common, and the high artifice of the settings and outfits complements the alterations made to give Surys' photographs their dreamlike quality. A young artist worth supporting.



EXHIBITION

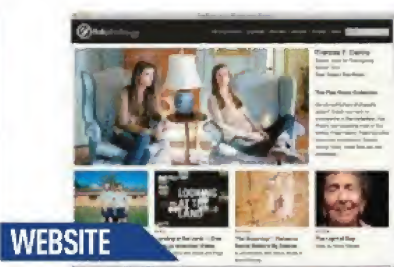
Luigi Ghirri: Vintage Prints

Until 18 June. Austin/Desmond Fine Art, 68/69 Great Russell Street, London WC1B 3BN. Tel: 0207 242 4443.

Website: www.austindesmond.com

Open Mon-Fri 10.30am-5.30pm. Free

THIS is a superb exhibition of the work of Italian photographer Luigi Ghirri (1943-1992), whose subtle, spontaneous images were famous in the 1970s and '80s for their promotion of colour photography as an art form and their blending of a conceptual approach with an observational eye. He had a remarkable eye for the overlooked and a talent for making the unexceptional memorable, and this is a treat that shouldn't be missed.



WEBSITE

www.flakphoto.com

CURRENTLY in Beta, this website is the brainchild of digital producer Andy Adams. He describes it as an 'online photography channel' intended to promote contemporary photography and celebrate the work of current curators, bookmakers, organisations and photographers. It is updated five times a week with images from new photographers, and there's a real range of styles and genres involved. Adams welcomes unsolicited submissions and the site also publishes interviews and essays on various projects – while already interesting, this section is still being built. The site also has a very strong Facebook presence.



CONDENSED READING

A round-up of the latest photography books on the market



● **PHOTOGRAPHIC LIGHTING** by Robert Harrington, £14.99 Robert Harrington gets stuck straight into the practicalities of photographic lighting without preamble or introduction. He focuses on portraiture, and his tips for using various set-ups are all explained with care and clarity. You'll need some knowledge to follow along, but this is a handy guide for those who can keep up.



● **DIGITAL IMAGE EDITING & SPECIAL EFFECTS** by Michael Freeman, £9.99 We'd all love to always get it right in-camera, but any digital photographer knows that some situations simply require the extra touch of a digital edit. Michael Freeman explains the effects that can be accomplished post-capture. If you're intimidated by Photoshop or Lightroom, you couldn't ask for a better instructor.



● **NIKON D3200: THE EXPANDED GUIDE** by Jon Sparks, £14.99 While the Nikon D3200 was designed to be user-friendly, if you're still having trouble grappling with the options and modes you may want to give this guide a look. Jon Sparks breaks the camera down nicely with step-by-step instructions and diagrams.



● **PHOTOGRAPHY** by John Ingledew, £24.95 You certainly couldn't accuse John Ingledew of having too narrow a focus. This book attempts to provide an overview of nearly everything about photography, including history, genre, technique and cameras. With such a lot of ground to cover some sections will inevitably feel slightly perfunctory, but this is a varied primer recommended for the fresh photography student.

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Letters

Share your views and opinions with fellow AP readers every week



tried-and-tested camera will still produce great images and it will save you money!
Andrew Hillary, via email

It's great if you can afford to buy the latest model, but many of the not-so-recent digital cameras still produce excellent images and are available at a fraction of their original price, whether bought new or second-hand. That's why we've produced this second-hand special issue, highlighting lots of 'older' cameras that still produce fantastic images but cost a fraction of their original price. See Richard Sibley's *Bargain bodies* feature on pages 45-49 – Debby Allen, deputy editor

THE PRAGMATIC APPROACH

I have just read Roger Hicks' article in AP 27 April about economics and computers. What a fantastic piece of writing! It had me thinking, agreeing, remembering specific incidents and laughing in equal measure.

I am not an economist – just check my bank balance for evidence of that – but I have written computer programs, and I saw myself and other nerds in the article.

Well done, Roger. I really enjoyed the article and I am going to try to adopt a more pragmatic approach to life.

John D Ryan, via email

AT YOUR SERVICE

James Brown demonstrates breathtaking arrogance in claiming to speak for the amateur photographers of Great Britain (*Letters*, AP 30 March). Photography, like any other technical subject, can benefit from access to a face-to-face discussion with someone more knowledgeable than oneself – which is called 'service' – and that is where 'proper' camera shops still have a useful role. Indeed, a spokesman for LCE recently said that only about 1% of the company's trade was online (*News*, AP 23 March). That would not be the case if online provided an adequate service. Forums cannot, and do not, take the place of proper informed advice and service as they are nothing more than opinion.

Another issue is buying used equipment. I have certainly bought used photographic equipment online, sometimes with good results and other times not. *Caveat emptor* [let the buyer beware] is all too often the basis of online trading. It is very easy to be misled online, and find that the trader won't take an item back or even exchange it.

Mr Brown also denigrates professional photographers. Professional wedding

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card*



FUJIFILM

BUCKING THE TREND

I read with interest the letter from James Brown wishing to hasten the demise of high-street camera shops (AP 30 March). Sorry to disappoint you, James, but I have opened such a shop in the past year.

You know why the independent camera shop will survive? Because us little guys care about our customers and give them the right product and the right advice.

So, James, you hang onto your computer screen and believe everything you read online, because the high-street camera shop is here to stay.

Chris Bibbey, Broads Cameras, North Walsham, Norfolk

SAVE YOURSELF MONEY!

I have been a keen photographer for more than 45 years and formerly a keen Nikon film camera user. I then graduated to a Nikon D80 and D95 and was amazed at how quickly and thoroughly 'digital SLR' technology was maturing across all the major brands. I was thinking of upgrading my camera again recently when I realised that digital SLRs and their technology had finally matured enough that a recent DSLR would now potentially last me for the rest of my life. This is something I had always seen my old Nikon F3s as capable of doing before the waves of rapidly obsolete digital cameras came onto the market.

I looked around, did some research and settled on a Nikon D7000. At launch, the body-only price was around £1,100, but as it had been out for nearly two years, and as the camera makers are keen for us to upgrade, it is currently on sale new at £645

body-only – a reduction in price of around £450 from its launch.

The D7000 has every feature most photographers would need. It is solidly built and with a 16-million-pixel sensor produces excellent images with files that don't fill up a hard drive in a week.

It's unlikely that I'll ever want to print any of my photographs larger than A1 size, but having successfully used images taken on my D80 to create exhibition-standard-sized prints I'm confident that, if needed, a specialist printer can help me out. All my existing Nikon lenses fit the camera and I plan to get to know its features both inside and out. Hopefully, it will become my constant companion for years to come.

The moral of the story is that DSLRs on the market now are 'mature' enough to serve you well for decades, not just years, so you don't necessarily need the latest model. In these straitened economic times, an older

*IN A CHOICE OF COMPACT LENS, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

What The Duck



<http://www.whattheduck.net/>



Eric took a wideangle shot of Venice, then cropped the top and bottom of the image to create his panorama

© ERIC BEBBIE

photographers, for example, are usually insured, but amateurs are not. What happens when things go wrong? Insurance is important, but perhaps Mr Brown never makes a mistake. Professional photographers are normally qualified, which gives some assurance of quality – unlike unqualified amateurs.

Mr Brown, you may be happy with a world without shops and professionals, but please do not claim to speak for all of us out here who are not. **Keith Longmore, Norfolk**

NOT SO REDUNDANT

Tom Mackie's *Masterclass* on pan stitches (AP 13 April) was very instructive and technically sound. However, I wonder if the advent of high-resolution digital sensors renders this technique somewhat redundant.

With so many megapixels now available in a single exposure, it is possible to use a wideangle lens (or even a fisheye, in extreme cases) and then top and bottom-slice the image to provide a panorama format.

On a recent trip to Venice, I used a Nikon D800 to take a wideangle shot from a boat on La Laguna, which took in almost the entire southern waterfront of the city (see above).

By cropping this to a panorama format I was able to produce an image measuring 7360x1600 pixels that could be used to produce a very large panoramic print.

Eric Begbie, Clackmannanshire

There is no real 'right way' when it comes to creating a panoramic image, Eric. Some people happily use software to stitch images together and correct distortions, while others will use more specialist equipment such as rotating cameras or tripod heads. There are even cameras that allow 360° panoramic images to be created in-camera. However, the simplest way is to use a very wideangle lens and simply crop the image so that it is at least twice as long as it is high. Each method will produce a different effect.

Higher resolutions allow us to crop our images in more interesting ways. Working on the 300ppi printing standard, your image would be 24.5x5.3in, which is quite impressive. Now you will just have to get a custom frame made so you can put it on a wall – **Richard Sibley, technical editor**



© CAROLE TYRRELL

SOURCE OF INSPIRATION

I read your feature *How to shoot rainy landscapes* (AP 23 February) with interest, particularly the section on shooting at night. I had just bought a Canon PowerShot SX220 HS compact camera to use as a spare when my DSLR is away for cleaning and was looking for inspiration. I'd never tried night photography before and once I'd stopped using the flash I had a great time, although I had to get used to passers-by wondering

aloud as to why I wasn't using one.

These shots show my efforts from that night. The customers in the café were shot through a glass ceiling, and the image of the Chinese shelter is from Chinatown in London when I walked up an alley I'd never previously seen before.

I also enjoyed Heather Angel's piece on how to shoot snowdrops (AP 16 February), so I have lots more inspiration for next year! **Carole Tyrrell, Kent**

BACK CHAT

AP reader Bill Stevens joins in the celebrations of the 40th anniversary of the Olympus OM-1

THIS YEAR is the 40th anniversary year of the Olympus OM-1. It seems like yesterday to me, but it was way back in 1973 that this revolutionary camera first appeared, following its announcement at photokina 1972. The attraction was its diminutive size, but it also had features such as a centreweighted CDS system, depth of field preview, interchangeable screens, mirror lock-up and a hugely bright viewfinder due to an oversized mirror. An often-overlooked advantage was the 97% of reality viewing screen, which was most important for slide workers trying to frame precisely to finalise the image as the shutter was pressed. The latter was very quiet due to dampers on the mirror return. It was also a system camera, with loads of lens and other accessories.

The advantage of the fully manual mode was brought home when a friend could not get his auto SLR to work when we were deep in an Exmoorcombe. He had no spare batteries, and it was a trek to go back to the car, find a shop and return for that important picture. More frustrating was the fact that when we tested the batteries later we found there was nothing wrong with them. So why didn't the camera work? Perhaps it was the temperature or the contacts. We never did find out but with my OM-1, if the battery had failed I could still get by with a separate meter or intelligent guesswork.

I bought my first OM-1 in 1974 and I am still using these cameras 39 years later. Much of my photography over the years has been with lenses in a fairly narrow range of 24mm to 135mm, and occasionally 200mm. The tiny Zuiko optics are so good within that range, and if I need to replace them they are available quite reasonably priced, although one or two of the special ones are starting to creep up in price.

I remember reading somewhere during the 1970s of someone singing the praises of an OM-1 and the combination of just 21mm and 100mm lenses, the former for its stunning wide view and the latter because everything seems just that little bit too far away with a standard lens. The writer was using this very compact and light outfit on walking trips, which was something I also took to not much later, although I opted for 24mm and 100mm because I found the 21mm a little too extreme. Both those lenses are still firm favourites.

There have, of course, been other cameras since the OM-1 that have offered similar advantages, but it is a question of ergonomics and what you get used to.

After 39 years of use I think I know the Olympus OM-1 pretty well. I know instantly if something is amiss, although this is a pretty rare occurrence. I believe this familiarity shows in my photography, which I would not claim to be anything special, but I do get a high percentage of acceptable results.

I see no need to change my camera from my OM-1. In fact, it has inspired an interest in classic equipment generally, and other antiques and collectables. I look forward to 50 years of the OM-1 in 2023!



PHOTO INSIGHT

BRINGING
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Andrew Sanderson reveals the tricks behind
his stunning double exposure photograph



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

IN AP 30 March, I read an article about Renan Cepeda, who uses a torch to paint with light for his series of portraits taken on film cameras. It reminded me of this photo, which was also lit in that way, but was exposed onto Polaroid Type 665 film in a Mamiya RB67 medium-format single-lens reflex system camera.

It was shot in 1987 in my attic studio one evening while I was having a few drinks with some close friends who are musicians, artists and photographers. I often photograph people who visit me, and here the sitter was a friend called Dave Ellis.

At that time I was doing quite a lot of imagery using a torch as the light source. The trouble with using a torch is that you don't know how the image is going to look until you have finished. It's fairly inconvenient when you are shooting digitally and you have to re-shoot as you find that a part of your image is unlit or overexposed. It is far more inconvenient when you shoot on film and find out much later, after a lengthy processing sequence, that you need to start all over again. Nevertheless, it was a technique I was interested in pursuing, and having willing sitters that evening, I set about trying to produce a portrait that was more interesting than a standard lighting set-up might allow.

The technique I was using to light my portrait at this time was torchlight, some directed on the face and some on the background of the image. The attic studio was perfect for this as I could block out any stray light from other sources easily. The camera has to be left open for the duration of the torch lighting so there's no shutter speed to recall, and I did not record the aperture, although I would estimate it to be around f/8 or f/11.

While I have mentioned that shooting with torchlight is difficult when using film, shooting on Polaroid Type 665 made life a little easier because it gave a proof print and a negative that could be printed in a conventional darkroom. The quality was good, but the

flipside was that it was expensive to use, so each shot had to count.

On this particular evening we did a few shots, then conversation and the drinks took precedence so we took a break from shooting and came back to it a couple of hours, and a few more drinks, later. When I later processed the Polaroid, I found that I had inadvertently double-exposed the film. There was one portrait from before the drinks and another from after.

The accidental double exposure was a pleasant surprise, and although there were other shots created that evening which also worked, and perhaps more in the way I had expected them to, I think this one was my favourite, as it was so unexpected.

I think this image is really interesting. It has a slightly sinister look to it. I remember at the time thinking how it reminded me of Victorian spirit photography.

Spirit photography was 'invented' in the 1860s, when William Mumler discovered a 'second person' in a photo he had taken of himself. Once he realised this was, in fact, a double exposure, he recreated this technique and used it to doctor negatives so it would appear as if dead relatives were appearing in portraits of people who he was working with as a spirit medium. The technique caught on with other fraudsters, but was later recognised to be a technique in its own right by photographers.

Although my photo certainly doesn't show a 'spirit', the 70x70mm negative that it provided printed well. It needed a bit of burning in where the negative had received double the amount of light, but this was not a problem.

The aim of that evening was to produce a few portraits of friends, something that looked a bit more interesting than the usual portrait lighting set-up would provide – that, and to enjoy a few drinks. And looking back at this photo from the shoot, I think I achieved both of those objectives! **AP**

**Andrew Sanderson was
talking to Debbi Allen**



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15



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— Black & White Photography magazine, April 2013

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Country life

James Ravillious wasn't famous in his lifetime, but he is now seen as an important photographer of rural England. **David Clark** talks to **Robin Ravillious** about her husband's work

ALTHOUGH James Ravillious is now regarded as one of the unsung heroes of documentary photography, in 1972 his life had reached a crossroads. Aged 33, he was recovering from cancer, had given up the job as an art teacher that he had held for seven years, and the land on which his London house stood was being redeveloped. As well as these pressing problems, he was trying unsuccessfully to find his own distinctive 'voice' as an artist.

His solution was bold but risky: he decided that he and his wife should up sticks and move to a remote village in North Devon, even though job prospects in the area were limited. This unconventional move led to him finding his true vocation and ultimately to create a unique and compelling photographic record of English rural life.

BACKGROUND

James was born in 1939. His parents, Eric Ravillious and Tirzah Garwood, were both noted painters and engravers. James was orphaned at a young age when his father, a war artist, was killed during an RAF mission off Iceland in 1942 and his mother died from cancer nine years later. He was brought up from the age of 11 by his stepfather's brother, and after leaving school was encouraged to take up a career in accountancy.

'He showed no signs of being artistic at his senior school, although he happened to be good at maths,' says James's widow, Robin. 'However, going into accountancy was a mistake with a capital "M". He absolutely hated it and couldn't have been more unsuited to it.'



Above: James Ravillious (photo by Robin Ravillious)

Luckily, James began meeting some of his parents' artistic friends who recognised his talent for drawing and suggested that he apply to art school. He began studying at St Martin's School of Art in London in 1959, initially using a pseudonym to avoid comparisons with his famous father. Afterwards, he worked as an art teacher at Hammersmith College, while trying to build a career as an artist in his spare time.

The key turning point in James's life came in 1969, when he saw an exhibition of Henri Cartier-Bresson's work at the Victoria & Albert Museum. 'The exhibition knocked him sideways really because he hadn't thought of photography as an art before then,' says Robin. 'He used to think it was a useful tool, but he now realised that photographs could be like paintings if you had control of the light, form and composition. The exhibition really impressed him and he bought himself a Leica soon afterwards.'

In the same year he suffered his first bout of cancer and also met Robin, daughter of the noted poet and glass engraver Laurence Whistler. They married in 1970 and initially lived in London, but two years later their lives were transformed.

'We had to leave our flat because that part of the road we lived in was redeveloped and a compulsory purchase order was put on it,' she recalls. 'We didn't get much compensation money and it was James's suggestion that we go

Top: Jean Pickard leading her flock, Woolridge, Dolton, September 1975





KIT AND TECHNIQUE

JAMES bought a second-hand Leica M3 in 1969 and used it for the majority of his work. However, he was continually adapting his equipment and techniques to get the results he wanted.

'Initially, he was using modern Leitz lenses with the M3,' says Robin. 'He used those for several years, but he wasn't satisfied with them because they were too contrasty. So then he began to find ways where he could get more tonal range, such as slightly overexposing the negative and underdeveloping the print. He desperately worked

to perfect his ability to capture a big tonal range.'

He began using 1930s Elmar lenses, which didn't have an anti-reflection coating and were less contrasty than modern lenses. They allowed him to get the detail he wanted in shadows and highlights. 'To get the old lenses onto the M3 he had to adapt them, find little screws and file things off,' says Robin. 'He also re-shaped the lens hood so that he could shoot against the light – almost straight into the sun – without getting lens flare.'

James used an auxiliary viewfinder, which was mounted on the top of the camera and allowed

him to get a full-frame view when using wideangle lenses. He also often used a yellow filter, which slightly darkened a blue sky and helped to differentiate between shades of green in foliage. He only used available light and never used flash.

'The other thing he did was to cover the Leica in black tape,' Robin continues. 'This was partly to make the camera less obtrusive, but mainly because he didn't like sunlight reflecting off the shiny metal parts and dazzling him when he was working. Some would call it being fastidious, others would call it obsessive!'



to live in Dolton, Devon, where I had a cottage that I had been given by my grandfather.'

James hoped to find some teaching work at the Beaford Centre, an arts charity based in the neighbouring village. Instead, the director, John Lane, suggested his work take a different direction. For the previous couple of years, the photographer Roger Deakins (now an accomplished cinematographer) had been commissioned to document the local area, but had left the post. Lane asked James to carry on his work.

'James was absolutely untaught as a photographer and quite nervous about taking on the job, but he was thrilled to bits to be offered it,' says Robin. 'The salary was very modest, but the brief gave him total freedom to shoot what he wanted. That was the wonderful thing about it. He could

photograph everything and anything to do with life in North Devon.'

DOCUMENTING DEVON

The project was ideally suited to James's character, interests and talents, and it was to completely absorb him for the next 17 years. Initially, he planned to document a wide area, but as the project progressed he decided to concentrate on the area within a ten-mile radius of Beaford.

An important aim of the project was to record a way of life that was fast disappearing. 'Both James and John were very much aware things were going to change,' says Robin. 'Change had already happened in many ways: farmers weren't using horses any more and there were tractors everywhere. However, there were pockets where farms had no electricity

Above left: Archie Parkhouse and his dog Sally, Millhams, Dolton, April 1982

Above: Olive Bennett and her red Devon cows, Cupper's Piece, Beaford, June 1979

Top: Pig looking out of collapsing corrugated iron pig sty, Millhams, Dolton, April 1981

and possibly not even running water. They co-existed with modern farms with modern machinery.'

From the outset, James was determined that his photographs would not be a sentimental view of rural life, but a document of the area and the people who lived there. 'He really wanted it to be an honest record and he did everything he could to make it that way,' Robin continues. 'He never posed anybody, and if they posed themselves he waited until they had stopped. He just wanted to capture the texture of real life going on, as far as possible.'

His personality immediately endeared him to the locals. 'He was very approachable and so interested in people,' Robin continues. 'The moment you met him he was instantly interested in





Above: Alf Pugsley moving a shed in case of flood, Lower Langham, Dolton, February 1978



Left: Wilfie Spiers pouring tea, Beaworthy, Beamsworthy, Mount Pleasant, May 1984



you and genuinely so. He very much respected the local people and the hardship of the farmers' lives and was accepted as a part of the community.'

James was always open and honest about taking photographs. When meeting someone for the first time, he would explain that he was documenting the area for the archive and ask them about what they were doing. Then he would simply let them get on with their work, step back and quietly take pictures almost without them being aware of it.

The resulting archive has a remarkable breadth and includes almost every aspect of life in a rural community. James photographed everything, from farmers at work and at home to local fetes and carnivals, fox hunts, a GP visiting his patients, school sports days, funerals, children's snowball fights or just simply beautifully



Above: Archie Parkhouse with ivy for sheep, Millhams, Dolton, April 1975

Right: Ivor Brock rescuing a lamb in a blizzard, Millhams, Dolton, February 1978

Hand-made silver prints, made from James Ravilious's original negatives, can be bought from his official website, www.jamesravilious.com. Prices are currently £300-£400. Alternatively, prints from digital scans of his photographs are available from the Beaford Archive website: www.beaford-arts.org.uk/archive

observed local landscapes. All have been taken with the same affection, the same gently probing curiosity and the seemingly effortless ability to take photographs that have a balanced and harmonious composition.

LATER YEARS AND LEGACY

The Beaford Archive eventually grew to around 80,000 photographs. These pictures were supplemented by around 5,000 old photographs of the area that James borrowed from the owners and copied for the archive.

This work came to an end when the Beaford Centre had to withdraw its funding for James's work in 1990. Afterwards, he did some commercial work and sold prints. He also took on commissions, such as one for the Common Ground charity in which he was asked to photograph the

orchards of the West Country as part of a movement to save the old orchards and plant new ones. He also worked on books of his photographs, including *A Corner of England*.

'His reputation took a long time to become popular,' says Robin. 'He had exhibitions in London and each time you hoped he was going to get a bit more attention. Sadly, his work didn't quite catch on until after his death.'

James died in 1999 from lymphoma, a month after his 60th birthday. Since then, there have been several exhibitions of his work and a television documentary, *A World in Photographs*, narrated by Alan Bennett. His work for the Beaford Archive has been carefully preserved and the organisation's website contains digital scans of more than 1,700 of his best photographs.

Robin, who still lives in the same North Devon house she shared with her husband, says that he got great satisfaction from his work, but says he believed that it was incomplete. 'He always felt there was more to do,' she says.

Despite James's own modest assessment of his work, his reputation as a unique and highly talented photographer continues to grow. His photographs of North Devon are not only a detailed and valuable record of its rapidly vanishing way of life, but also a remarkable artistic achievement. **AP**



RAVILIOUS EXHIBITION

Images from the Beaford Archive

JAMES Ravilious: Reflecting the Rural is a selection of Ravilious's work from the Beaford Archive, taken in the 1970s and '80s. It will be on show at the Peninsula Arts Gallery, Plymouth University, Roland Levinsky Building, Drake Circus, Plymouth, Devon PL4 8AA, from 12 July–30 August 2013.

Ravilious's work will be shown alongside more recent work by Cornwall-based photographers Oliver Udy and Colin Robins. The exhibition is open Mon–Fri 10am–5pm, Sat 11am–4pm (not on bank holiday weekends). Tel: 01752 585 050. Admission free.

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Back to the future



Some smartphone apps use a number of filters to make images look 'retro' by mimicking the quirks and flaws of vintage film cameras. **Ian Farrell** finds out whether they succeed

SMARTPHONES are clever little gadgets. It's not just their usefulness that makes them so popular, but also the cameras they carry and photo apps. However, these auto-everything gadgets, with their faux-film-effect filters, raise the hackles of many in the photographic community. For instance, the average DSLR user would hardly consider a camera phone and app to be a proper photographic tool.

Whatever your opinion, a couple of things are undeniable. First, the results from the camera built into smartphones are getting better with each new model released. Second, apps such as Instagram and Hipstamatic are tremendous fun. The different 'lenses', 'filters' and 'films' can be combined to create superb casual snaps that would take an age to recreate with your DSLR and Photoshop.

Something that many apps have in common is retro effects, which try to mimic the quirky look of the family snap from the 1970s shot using cheap cameras with low-quality lenses and unpredictable colour

Do the retro effects of smartphone apps replicate the quirky look of genuine retro cameras? We find out using an iPhone and three vintage cameras

print film. But how 'authentic' are these simulations? The most trivial of subjects can look pretty good when shot through one of Instagram's filters, but do the results have the same retro sense of time and place as images taken on vintage cameras?

To investigate, we took three popular smartphone apps and pitched them against a trio of different retro cameras. From the traditionalist camp we have an Olympus Trip 35 (one of the best-selling cameras of all time and available used on eBay for £10-£20), a Holga 120 GFCN (a medium-format plastic toy camera made in China that is very trendy and totally overpriced at £90), and a Leica M6 with a 50mm f/2.8 Elmar lens (one of the best film cameras ever made, costing at least £1,500).

Inside these cameras we put black & white or out-of-date colour print film, except for the Leica M6, which we handicapped with transparency film that was later cross-processed in C-41 print-film chemistry.

Competing on behalf of the iPhonographers we have Hipstamatic, the

app that began the revolution. For £1.49 you can apply effects after an image has been captured, without previews, and it doesn't let you change your mind afterwards, making it the app that most accurately mimics film cameras. You can't choose from images you've shot with another app, either. But different 'lenses', 'flashes' and 'films' can be bought and chosen independently.

Second is the hugely popular Instagram, which is free. You can edit previously shot images, giving you a second chance if you don't like how an effect turns out. The app has fewer filter options than Hipstamatic, but it comes with its own social networking built in.

Finally there is Snapseed, which is also free. Developed originally by Nik Software and bought last year by Google, this is more like Photoshop than the other two apps here, letting you apply and combine loads of effects to a picture after it has been captured. Retrolux and Vintage filters aim to mimic the cameras of yesterday with vignetting, light leaks, rebate borders and even film scratches.

Let's see how the results compare, shooting the same street scenes with each of our contenders. Films were scanned with a Nikon Super Coolscan 5000 ED and Epson Perfection V750 following processing by a professional lab, Streamline (www.streamlineimaging.co.uk).



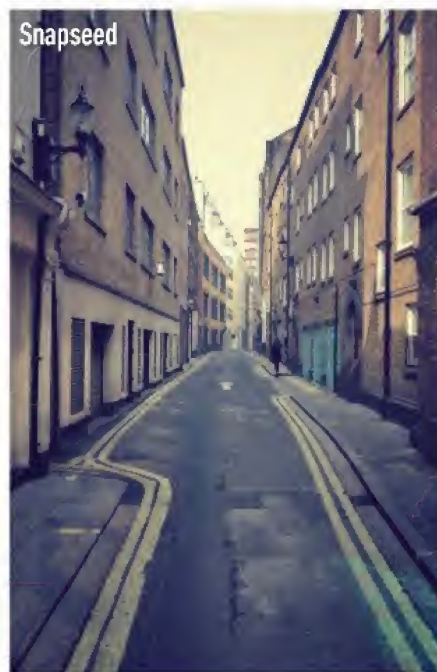
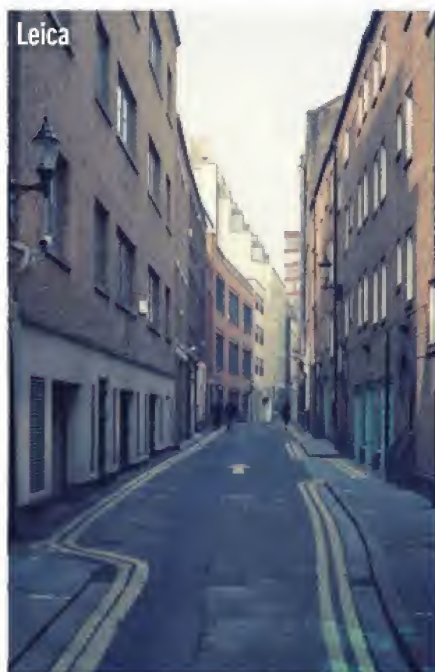
LEICA M6 or GOOGLE SNAPSEED

IN SOME ways, the Leica M6 and Google Snapseed are well matched since they both deliver the most manual control when compared with their peers on test. The M6 is too good to be considered a quirky retro camera, but using it with slide film cross-processed in C-41 chemistry produces wacky unpredictable colours that can be (indeed, must be) fine-tuned at the scanning stage.

Snapseed offers the same level of control, if not more – it equalled or surpassed the Leica every time we compared the two. A rangefinder such as the M6 (and there are much cheaper alternatives on eBay, such as the Olympus 35 RC for about £50) is a great fun camera to use, though, with accurate focusing and full manual control. And 35mm photography gives depth of field control that a smartphone, with its short focal length lens, cannot match.

Below: Lens flare from the iPhone wasn't seen from the Leica's 50mm lens. Note the out-of-focus foreground from the Leica not in the iPhone image

Right: The scanner's software interpreted the cross-processing colour cast as a cool blue hue, which we could match well in Snapseed



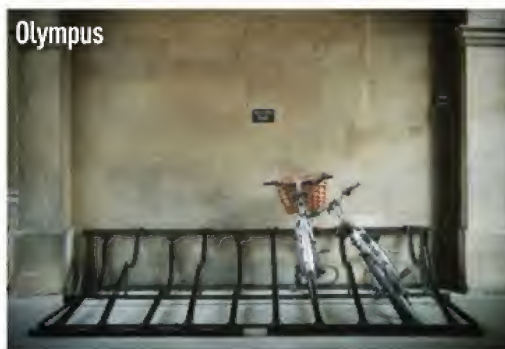


OLYMPUS TRIP or INSTAGRAM

THE OLYMPUS Trip can be a very point-and-shoot camera, much like the Instagram concept. Only focus needs setting, using friendly symbols on the top of the lens or measurements underneath. It's not a rangefinder camera, though, making accurate close focusing with wide apertures a hit-and-miss affair. Indoor portraits did not go well.

However, the Olympus's lens is fantastic. It's pin-sharp, doesn't vignette noticeably and is resistant to flare – all of which make it very hard to recreate Instagram filter effects. Stacking two UV filters up on the lens introduced some fall-off towards the frame edges, and created some flare. We could crop to square format while scanning the negatives.

It's hard to beat the results from Instagram, though. There is always an effect that looks good, and its selective focus effects are fun too.



Above: The Olympus Trip's lens is superb. Sharpness is more than a match for modern-day smartphones. It's really only limited by film grain and scanner quality



Below: The square format used by Instagram (and Hipstamatic) suits deadpan compositions in street photography. We achieved this with the Trip by cropping at the scanning stage





HOLGA 120 CFN or HIPSTAMATIC

THE TWO most eccentric offerings here produced the best and worst results. The thinking behind the Hipstamatic app is very Holga-like: the photographer isn't allowed to simply apply an effect to a digital image they've already shot, but must shoot live without preview, only seeing the image after a considerable delay.

Waiting for the Holga's results is equally frustrating as one searches for a lab that can still process its 120 rollfilm. We processed our own Ilford HP5 black & white film, adding extra excitement when we realised that we actually had some images to look at.

The images from the Hipstamatic

are of superb quality, and the combinations of various 'lenses' and 'films' on offer from the Hipstamatic store are almost endless. By contrast, the Holga's images are often badly exposed, since the camera effectively has a fixed exposure of 1/100sec at f/8. It's also hard to focus, and its single-element lens is hardly sharp in the middle yet alone the edges.

A skilled photographer shooting in good light with a good dose of luck can get great things from a Holga, but for the rest of us the Hipstamatic is the camera app that's guaranteed to bring a smile to your face.



Holga
Below: With a forgiving black & white film the Holga does well. Its blurred edges are much better than the digital equivalents from Hipstamatic



Hipstamatic
Above: The imprecise focusing of the Holga makes getting close to subjects difficult



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Rick Moya East Sussex

As an enthusiast of the entire photographic process, Rick does his own printing with platinum/palladium salts. This involves creating a digital negative of the image from the scanned film, then placing it onto coated paper and exposing under a UV light. There are many more steps to it, of course, but Rick has loved the process of image making ever since he was given a box camera to play with as a child. 'I remember being fascinated with how you could capture time in a box,' he says. 'Forty years on, I'm still fascinated.' To see more of Rick's images, visit his website at www.ramphotographic.co.uk.

Hastings fishing fleet

1 Rick says he had tried to get this image four or five times, but had to wait for the light and the weather to co-operate
Leica R4 MOT, 50mm,
1/250sec at f/11, Adox 50

Dungeness chain

2 The shallow depth of field allows the viewer to appreciate the fascinating textures of the chain in this image
Leica D-Lux 5, 28mm,
1/100sec at f/5.1, ISO 100



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Dungeness boat

3 The tracks along the beach form a nice leading line in this image of an abandoned boat

Sinar F, 150mm, 1/250sec
at f/11, Adox 50, tripod



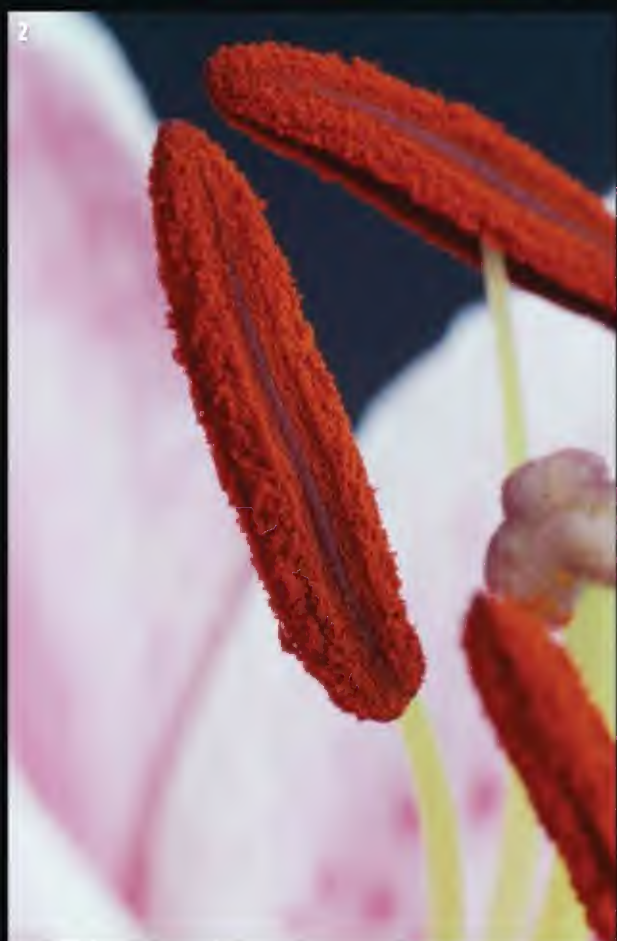
Centre of red tulip

1 Ronald focused on the middle of the flower for this detailed macro image
Canon EOS 50E, 100mm macro, 1/10sec at f/22, Kodak Elitechrome EBX 100, macro adapter, tripod, remote release



Pink lily flower

2 The focus is pin-sharp here, allowing the main subject to stand out well
Canon EOS 50E, 100mm macro, 1/2sec at f/22, Fujichrome Sensia 100, macro adapter, tripod, remote release



Gerbera flower

3 A simple backdrop adds a dynamic colour contrast to this image of a flower
Canon EOS 50E, 100mm macro, 1/6sec at f/22, Fujichrome Sensia 100, macro adapter, tripod, remote release



Ronald Eve Essex

Ronald has been involved with film and image making for many years, having begun with 8mm filming back in the 1960s. He transferred to SLR photography after 1980, and since then has been taking pictures of his family and some still-life subjects. He is currently very much enjoying his macro photography. 'I love the detail that one can get in close-up and macro photography that can easily be missed when looked at with the naked eye,' he says. 'Patterns and textures are beautiful in flowers.'

Flower

4 The water droplets are a nice extra detail
Canon EOS 50E, 100mm macro, 1/8sec at f/22, Fujichrome Sensia 100, macro adapter, tripod, remote release



Cyclamen

5 The flower and bud contrast well here
Canon EOS 50E, 100mm macro, 1/7sec at f/22, Fujichrome Sensia 100, macro adapter, tripod, remote release





ARoS Museum

1 The diagonal viewpoint is what gives this image its off-kilter strength

Canon PowerShot G10, 28-140mm, 1/80sec at f/4, ISO 100

Orsay Museum

2 This was a spontaneous moment – Kjeld had to be quick to get the shot before the man moved away

Leica ZZX, 35mm

Museum top floor

3 The coloured glass panels give this image an intriguing gradient effect

Canon PowerShot G10, 28-140mm, 1/100sec at f/4, ISO 100

There's a real juxtaposition in this scene, and a clever use of frames and colour. An unusual but winning shot –

Debbi Allen, deputy editor

EDITOR'S CHOICE

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Kjeld Olsen Denmark

Kjeld was raised by his photographer mother, who taught him all the basics: 'Darkroom, composition – most important of all, to see!' he says. Children are one of Kjeld's favourite

subjects because of their spontaneous, natural behaviour, although he also enjoys landscape and travel photography. He loves the way that photography allows him to choose his own modes of composition and expression, and in the future he wants to visit New Zealand.

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Distorting reality

Although **André Kertész** was a renowned photojournalist, he also produced distinctly surreal images. **Jon Stapley** visits the Atlas Gallery to separate truth from distortion

FROM Hungary to New York by way of Paris, the work of André Kertész (1894–1985) spans continents as well as decades. Kertész embarked on a career in photojournalism from a very young age and subsequently diversified into many other fields of photography, including portraiture and still life. Having recently acquired a collection of Kertész's works from a private owner, Atlas gallery owner Ben Burdett felt the time was right for a new exhibition.

'The show is a tiny proportion of the collection,' Burdett says. 'The whole thing is over 400 prints. It's really based around showing the best-known works and the various different periods of his career.'

Right: Kertész never lost his photojournalist's eye for capturing a fleeting humorous moment

Below: Through the simple use of a funhouse mirror, Kertész sought to emulate Surrealist painters such as Salvador Dalí



The exhibition, called Truth and Distortion, is divided into two parts, on two separate floors. The ground floor is devoted to Kertész's still life and street photographs – the 'Truth'. These stately, formally composed images show the sure hand of a well-trained photojournalist. Here the viewer will find

some of his most famous images, such as 'Mondrian's Pipe and Glasses' – a still-life shot of some possessions of the artist Piet Mondrian.

'Mondrian's Pipe and Glasses' is a classic image – it couldn't be by any other photographer,' says Burdett. 'The thing about him [Kertész] was that he was one of the first photographers, even before Cartier-Bresson, to establish a strong visual signature.'

DISTORTION AND THE SURREALISTS

If the ground floor holds the eponymous 'Truth', then down in the gallery's basement is where you'll find the 'Distortion'. This is a markedly different world, where nude female forms are twisted and pulled into surreal shapes to the extent that they barely resemble human bodies. These 'Distortions', taken in the 1930s, were first collected into a book of the same name in 1976.

'We're showing virtually all the distortions that were in the collection,' Burdett says. 'There were far fewer of them than there were works from the other periods of his career. We've got all the exact reference prints that were used in the reproduction of the images in the 1976 *Distortions* book.'

Kertész had emigrated to Paris in 1925 in order to be part of the blossoming artistic scene, and, for Burdett, this desire to be a part of this movement is clearly evident in Kertész's work.

'At the time they [the distortions] were shot, they compared directly with what the Surrealists were doing,' says Burdett. 'Not



ALL PICTURES © ANDRÉ KERTÉSZ, COURTESY OF ATLAS GALLERY



NICOLAS DUCROT: THE VITAL ASSISTANT

MANY great photographers would have been nowhere near as prolific without the tireless work of diligent assistants. Burdett is keen to stress the vital role played by André Kertész's long-standing assistant Nicolas Ducrot in bringing this exhibition to fruition.

'This collection belonged to Ducrot, who compiled and edited the *Distortions* book,' says Burdett. 'It was his work and effort that brought it to publication. There's one lovely piece in the show, a concertina album of snaps of Ducrot in conversation with Kertész, that tells the story really nicely.'

Given that work began on the *Distortions* book in the 1970s, around 40 years after the shots were initially taken, getting them fit for publication was a daunting prospect.

'The negatives had been very badly degraded,' Burdett says. 'They were glass-plate negatives, and it was quite a lot of work to save them.' But with the help of Kertész and a couple of printing assistants, Ducrot was able to restore them.

'The importance of this show I think is to document how the *Distortions* series was almost lost, and wouldn't be nearly as well known or well studied had it not been for Ducrot,' says Burdett.

necessarily photographers, because other photographers like Man Ray were doing different things altogether, but they relate directly to Surrealist painters like Dalí and Picasso in terms of form.'

While as photographers it is tempting to look for the complex camera work behind visual trickery, Burdett explains that, as far as technique went, there really wasn't all that much to it.

'There's a model sitting in front of a funfair mirror and the image is in the mirror,' he says. 'It's surprisingly simple. But it's important to consider that these were shot mainly in the 1930s, when there was really nothing like this going on photographically anywhere in the world. Photography was not given anywhere near the sort of consideration that the other art forms were – it was considered just a sort of prosaic, fairly shallow surface instrument. The distortions were Kertész's attempt to do what other Surrealists and painters were doing with

This shot was taken in Paris, where Kertész did much of his street photography

their paintbrushes, only using a camera.'

While one could be tempted to see this as a kind of rebellion against the critical masses' disdain for photography, Burdett doesn't think this is quite telling the story.

'I wouldn't say it was rebellious because he [Kertész] wasn't that sort of person,' Burdett says. 'It was just playful. You could say it was rebellious in the sense that it was viewed by the art cognoscenti at the time as being quite shocking, because the images were nudes and because they were photographs pretending to be "art". But there's certainly no element in Kertész of trying to do anything just to prove a point.'

MEANS TO AN END

Although at first glance the distortions do appear to differ dramatically from Kertész's other works, Burdett believes his visual

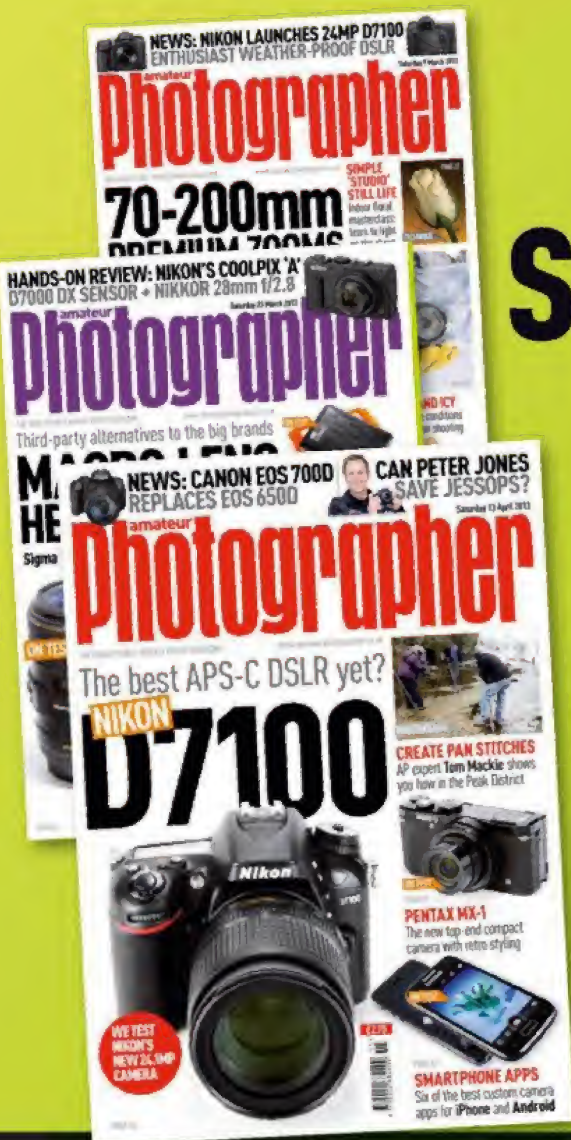
signature is strong enough to allow viewers to follow the links between them.

'It's the same vision, the same composition that's applied to different subjects,' he says. 'There's that really strong visual signature that runs through everything – the distortions, the portraits and the street photography.'

As with any great photographer, what exactly constitutes Kertész's visual signature is open for interpretation and debate. Burdett, for one, finds himself quite taken with his humanitarian side.

'I think the thing that impresses me is the fact that he used photography as a means to portray his subject,' Burdett says. 'The camera was the means to capture the image, but the subject was the most important thing. He was always involved with what he was photographing.' **AP**

The exhibition **André Kertész: Truth and Distortion** is on show until 25 May at the Atlas Gallery, 49 Dorset Street, London W1U 7NF. Tel: 0207 224 4192. Website: www.atlasgallery.com. Open Mon-Fri 10am-6pm, Sat 11am-5pm. Admission free



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AP Appraisal



Expert advice, help and tips from Chris Gatum



Original

'I have no qualms about Jennifer's choice of exposure'



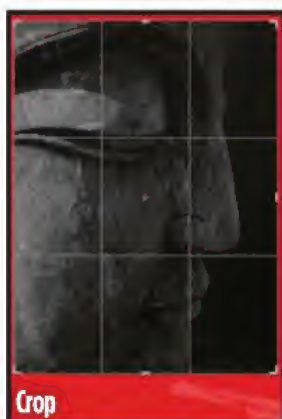
Levels adjustment



Light patches



Patches removed



Crop



Final

PICTURE OF THE WEEK

Jennifer Cheng Buddha statue

Nikon D5000, 35mm, 1/4000sec, f/1.8, ISO 200

MANY of the decisions we make when we take a photograph come down to personal preference, such as whether to make the image light and airy or dark and moody, where to place the point of focus and whether to present it in colour or black & white. As a result, what one person feels is 'right', another may see as 'wrong'.

A case in point is Jennifer Cheng's photograph of a Buddha statue. My initial response was that it's underexposed, and there's certainly no denying that it's dark. But does that make the exposure 'wrong'? In this instance I don't think it does. Adjusting the Levels to 'correct' the exposure may make the image brighter, with the full 256 shades of grey, but I feel that it takes away the mystery of the shot. The original image, although darker, made me look more closely to see what it is, and I think that it's more interesting as a result. You may, of course, choose to disagree.

While I have no qualms about Jennifer's choice of exposure, I'm not sure I agree with her placement of the focus point. For me, a statue of a human figure should be treated in the same way as you would a portrait of a living person, so while Jennifer's decision to shoot with the widest aperture setting on her 35mm f/1.8 lens to restrict the depth of field is the right approach, placing the focus point on the nose doesn't really work for me. I'd focus a little closer, so the sharp strip passed through the statue's eye. Unfortunately, this is one area where image-editing software cannot help.

Software can help when it comes to general tidying, though, and this is one area where Jennifer could have put in a bit of time to improve her shot. It's not the statue so much as the background – specifically, the bright area at the bottom right that naturally draws the eye away from the subject, and the light patches higher up the right side. The upper two smaller patches can be dealt with quickly and easily using Cloning or Healing tools, whichever you prefer, but the lower right corner gives us two options. We can either retouch it or crop it. I've gone for the crop, as it is much quicker, and also allows the composition to be tightened slightly. As before, this is a personal choice, but I prefer the image without the curve of the statue's chin.

Beyond this, any decisions to make selective adjustments become even more personal. Darkening the left side of the face, lightening the right side a little and darkening the background all help to refine the shot, but without diminishing the mood that Jennifer imbued it with initially. For this reason, it's my picture of the week.



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SIX OF THE BEST

AP Testbench

Twin-lens reflex cameras

The twin-lens reflex camera is arguably one of the 'purest' designs there is, and every photographer should use one at least once. **Chris Gatcum** rounds up half a dozen contenders to suit every budget

Lomo Lubitel 166B

£10-£40

Lomo's Lubitel 166B is an often-maligned plastic TLR that emerged from the Soviet Union in 1980. In essence, it's a simplified version of the company's original 166, which was designed to be cheaper to manufacture and buy. However, what you get for your money isn't all bad. There's a PC sync socket for flash, a 40.5mm filter thread, and although Lubitel's are often associated with 'toy cameras', the 75mm triplet lens can produce a reasonable result.

That said, it's the lo-fi aspect that most are looking for when they choose a Lubitel, and the 166B is often happy to oblige: the red viewing window and plastic construction can result in light leaks; multiple exposures (both accidental and deliberate) are easy to achieve; and both focus and exposure can fall-off at the edges of the frame.

In recent years the original Russian cameras have suffered from the 'halo effect' of Lomography's near-£300 Lubitel 166+, so while there are still £10 bargains to be had, they are fewer of them.



Rolleiflex 2.8F

£800+

The Rolleiflex 2.8F is widely regarded as the 'Rolls-Royce' of TLRs, with a build, finish and image quality that is hard to beat, let alone match (except, perhaps, with a Rolleiflex 3.5F). The 2.8F was announced in 1960 and came with the now legendary 80mm f/2.8 Zeiss Planar lens. Post-1966, 220 rollfilm could be used in addition to 120, and from 1973 a Schneider Xenotar lens of similar specification was fitted to most models. It's worth noting that although the performance is considered equal (that is, outstanding), a 2.8F with a Schneider lens is usually less expensive than a Zeiss-equipped version.

Aside from its biting sharp lens, the vast majority of 2.8F cameras are fitted with a coupled, built-in lightmeter and all feature a depth-of-field indicator, filter compensation, multiple exposure facility, film detection that aligns the first frame automatically, and built-in parallax correction that ensures that what you see is what you get. In short, the Rolleiflex 2.8F is everything a TLR camera could – and should – be, although this is reflected in the price.

Yashica A

£25-£50

The Yashica A is a decidedly unremarkable camera, and the least expensive of four alphabetical models (A, B, C, and D) launched in the 1950s. This no-frills camera has a 'bare-bones' spec as befits its bottom-of-the-range status, with manual knob wind, manual shutter cocking, four shutter speeds (1/25sec, 1/50sec, 1/100sec and 1/300sec) and an 80mm f/3.5 Yashikor lens that lacks a filter mount. 'Rudimentary' best describes it.

So why is it here? Well, if all you want to do is try a TLR, without breaking the bank or experiencing the lo-fi delights of a Lubitel, you can pay as little as £25 for a working example. As the A has the same triplet lens as its more expensive and refined siblings, it's capable of turning in a reasonable result – it's not exceptional, but it's not bad, either. If it later transpires that a TLR isn't for you, or you decide it is and you want something more refined, just sell it for as little as you paid and move on.



Minolta Autocord

£80–£160

It's perhaps best to whisper it if you're in earshot of Rolleiflex enthusiasts, but some people say that Minolta's Autocord comes close to matching the mighty Rolleiflex in terms of image quality. What is more surprising is that an original Autocord in working order can cost as little as £80 second-hand – that's a lot of camera for the money if you're more concerned about picture quality than brand name.

As Ivor Matanle noted in his recent look at this iconic camera (*Icons of photography*, AP 30 March), all Autocords share the same high-quality, four-element 75mm f/3.5 Rokkor lens, so the specific model you choose is likely to come down to two things: do you want or need a built-in lightmeter, and do you want the option to shoot 220 film in addition to 120 film? If your answer to both of these is 'no', then an original Autocord is most suitable (the later, the better), while an Autocord CdS Model III will match your needs if you want a camera that has both of these features.



Zeiss-Ikon Ikonflex Favorit

£250+

Although a Zeiss lens is often cited as a key factor in a Rolleiflex's greatness, Zeiss-Ikon itself couldn't quite manage to produce a comparable camera. However, this is great in terms of buying second-hand, because the company's Ikonflex models are typically engineered almost as well as the Rolleiflex and have picture quality surpassing that of a Rolleicord (and some say very close to the 'Flex'), but without the astronomical prices.

The Ikonflex Favorit is the last of the line, and the most refined, although as production lasted just three years (1957–60) it's not as prolific as other TLR makes and models. The Favorit's bright viewfinder, 75mm f/3.5 Tessar lens and built-in meter make for a pleasant combination, although the 'exposure computer' can take a little getting used to. However, while a Favorit has the potential to offer plenty of performance for your pounds, its Achilles heel is the numerous 'interlocks' designed to prevent multiple exposures, blank frames, shooting without film, and so on. These can easily lead to a jammed shutter if something goes wrong – there's a reason why they're sometimes described as over-engineered, and many are sold for 'spares or repair'.



Mamiya C330s

£350–£450 with standard lens

Although they are not the only TLRs with interchangeable lenses, the Mamiya C line-up is certainly the most pervasive, with seven lenses available covering focal lengths of 55–250mm. The all-manual C330, launched in 1969, is arguably the model responsible for the system's popularity, and its rugged build and automatic parallax correction helped endear it to professionals looking for an affordable medium-format system camera.

This means it's fairly easy to get hold of a C330 kit second-hand, but given its professional past you need to be careful, especially if buying unseen. Generally, the last camera in the C330 line – the C330S – is the best buy, as it is not only the most robust, but was also produced at a time when professional photographers were being drawn towards more automated offerings, so is less likely to have seen such heavy use. As with previous versions, the C330S is compatible with the full range of C-system lenses (bar some of the earliest optics).

FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Fujifilm X20

Retro charm and a new 12-million-pixel X-Trans sensor could make Fujifilm's X20 one of the best compact cameras of 2013.

AP 18 May

Sony NEX-3N

We review the smallest CSC to date that's equipped with a 16-million-pixel, APS-C CMOS sensor.

AP 18 May

Canon EOS 100D

The smallest and lightest DSLR with an 18-million-pixel APS-C sensor.

AP 25 May

Sony Alpha 58

Replacing the Alpha 57, the Alpha 58 has a new 20.1-million-pixel APS-C sensor, 1.44-million-dot OLED EVF and tiltable LCD screen.

AP 25 May

TESTBENCH:
SIX OF THE BEST
Six of the best studio lighting kits are put through their paces in our two-page test.

AP 25 May

AskAP

Let the AP team answer your photographic queries



Canon's CP-200 isn't compatible with Windows 8

COMPATIBILITY ISSUES

Q I have a Fujifilm X-Pro1, which is superb, but it has raised a couple of issues. First, I use Adobe Elements 9 and it will not read my raw files. I am not au fait with computers and the answer may be very simple. The second question is regarding my Canon Card Photo Printer CP-200. When I had a Canon EOS 5D Mark II I could print directly from the camera, but the X-Pro1 has no print facilities so I can't do this. Can I make the CP-200 work with Windows 8 instead? **Ken Williams**

A I'm not surprised that Elements 9 won't read your X-Pro1's raw files – the program predates your camera by a good few years, so it simply doesn't recognise the proprietary format. The problem is that most raw formats are unique. Even if they have the same file name extension (.RAF in your case) as previous cameras that *are* recognised, it's pretty much guaranteed that the manufacturer will have tweaked the raw file in some way to optimise it for the newer camera.

This places the ball very much in the software manufacturer's court when it comes to providing updates offering raw-file compatibility, and the software developers can (and will) only do so much. In this instance, Adobe Camera Raw (ACR) 7.x is needed to open the X-Pro1's raw files, but this version of ACR will only work with the latest versions of Elements (Elements 11) and Photoshop (CS6), not Elements 9 (or 10). It is Adobe's software, so

Adobe decides how backwards-compatible it makes it.

Assuming that you don't want to upgrade to Elements 11, the easiest answer is to use the raw-conversion software that came with the camera to convert your raw files to TIFFs (or JPEGs) and then edit these in Elements 9. Alternatively, you could use Adobe's standalone DNG Converter software to convert your X-Pro1's RAF files into the 'open' DNG format, and then open the DNG files in Elements 9, but if you're not au fait with computers this may be a step too far for now.

As for your CP-200, it's much the same story. The printer was launched a decade ago and Canon doesn't provide printer drivers beyond Windows XP. Unfortunately, the Windows XP Mode found in Windows 7 hasn't been included in Windows 8, so if you can't print directly from the camera you're stymied. Maybe it's time to think about a new printer?

Chris Gatcum

High-resolution cameras such as the Nikon D5200 benefit from more expensive zoom lenses, rather than the kit lens



ASK...

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ALTERNATIVE ANSWER

Q In Tim Coleman's test of the Nikon D5200 (9 February), he criticised the 18-55mm kit lens for its soft quality, but no recommendation was made for an alternative. Mention is made of a Sigma lens, so is he implying an independent maker, such as Sigma or Tamron, would be better, or indeed prime lenses? **AR Taylor**

A The 18-55mm kit lens is Nikon's most affordable lens, and therefore, unsurprisingly, its optical quality does not match other lenses in the company's range. For a high-resolution camera like the D5200, I would recommend a more expensive zoom lens, such as the 18-105mm f/3.5-5.6, 16-85mm f/3.5-5.6 or particularly the 17-55mm f/2.8, although the latter is much more expensive and physically large/heavy compared to the camera (see *Fast Telephoto Zoom Lenses*, AP 9 March). There are some more affordable third-party versions of the latter lens, such as the Tamron or the Sigma 17-50mm f/2.8. Of course, a prime lens will give sharp results, too, and Nikon's 35mm f/1.8 is an affordable choice. **Tim Coleman**

TRAVEL TIPS

Q I am about to go on holiday to visit an old army friend who lives in Australia. I will be there for about three weeks and will be taking my Nikon Coolpix P510 and Fujifilm FinePix HS20EXR cameras. I will be taking lots of photographs, both JPEG and raw. What would be the most suitable size SD memory card? I have asked friends and their opinions

FROM THE AP FORUM

Using Pro Line lighting

ToneBone asks I have just bought a Pro Line Apollo 300/300 kit, which I am using with a Canon EOS 300D and Speedlite 380EX. The main problem is overexposure. I tend to use Av mode on the 300D and let the camera sort out the shutter speed. It seems

AP GLOSSARY EYE-FI

Eye-Fi memory cards were first seen in 2009. In most respects they act as a straight replacement for a standard SDHC memory card, but with one significant difference: an Eye-Fi memory card has built-in Wi-Fi, which can automatically and wirelessly transfer images from your camera to your computer (or other Wi-Fi-enabled device) when you are within range.

The obvious advantage to this is that you can download your shots without having to hunt out USB leads or memory card readers, but the technology can also be used in other ways. For example, it allows 'untethered' shooting in a studio, so you can check images on a computer screen as you shoot without physically connecting your camera, or you can automatically store your images online as well as on your computer, so you've got a

back-up copy immediately or have them posted on Facebook, Flickr or some other sharing site. You can also benefit from 'unlimited' storage by setting the card to delete images once they've been transferred safely, freeing up the space for additional shots.

Eye-Fi (now in partnership with SanDisk) does have its downsides, though. For a start, they are far slower than comparably priced non-Wi-Fi cards in terms of read/write speeds, and they are also far more expensive than cards of a similar capacity. Indeed, when you consider the low cost/high capacity of standard SDHC memory cards, you really do need a compelling reason to want to add wireless connectivity. On many occasions an additional memory card and a card reader may be a better option.

vary. Some say to take a 64GB card for each of my two cameras so I am sure I have enough memory, while others suggest I take several 8GB or 16GB cards so that should a card fail, I don't lose all my pictures.

As I will be spending a fair amount of time away from main towns and cities, I was wondering about Eye-Fi cards, so I can upload as and when I need to. However, I then have to consider what the signal will be like when I'm miles from nowhere in the Outback. Also, how reliable is Eye-Fi? The last thing I want is to get home and find I have no pictures. I will not be taking a laptop so that is out of the question, although I can use my friend's occasionally. **A Reid**

A Assuming this is something of a once-in-a-lifetime trip, I think you've done the right thing by asking for advice. When you're travelling so far for so long, you don't want to get it wrong when it comes to your one-off photographs. With that in mind, I would be inclined to forget about Eye-Fi cards. While they are

certainly beneficial in some situations, I don't think this is one of them. Even if you can get access to the internet while you're in the Outback (which is unlikely), the thought of formatting a card without being able to check that the images are stored safely somewhere else would worry me. Like you say, you don't want to get home and find that they've disappeared into the ether due to a technical error.

While a single 64GB card is sound advice (and memory cards are generally reliable), I would be inclined to go with the second option and stock up on smaller capacity (8GB) cards with a view to treating them like 'digital film' by filling the card and filing it away somewhere safe in your case. When you get the chance, download the images to your friend's laptop and burn them to CD or DVD so you've got them stored in two places. Better still, invest in a USB-powered hard-drive that you can copy your shots onto from the laptop. A 320GB or 500GB drive costs very reasonable £40-£45 if you shop around. **Chris Gatcum**

it is computing the exposure before the flash fires, so how do I best solve this? Do I enter the shutter and aperture manually myself? Would it be worth my while upgrading to the Canon EOS 500D or 600D range? I use a Canon PowerShot G10 a lot, which I find easier.

frank1 replies An easy solution with these lights is to shoot in manual. Av isn't the best way with studio lights, so your camera is fine. If you don't have a flash meter to measure the output from the flashes, set the ISO to 100. Now, this is dependent on the power of the flashes, but as a rough guide set the aperture to f/8, the shutter speed to 1/100sec and adjust accordingly. That's

the beauty of DSLRs - you can see the effect on each shot. Shooting in manual might mean you need to get a flash meter, but with some practice you'll be able to judge which settings you need.

PhilW replies As Frank says, you have to use manual with studio flashes. Generally, I use f/8, 1/160sec and ISO 100. You adjust the exposure by turning the power of the flashes up or down.

PeteRob replies The PowerShot G10 is a Canon compact with full manual mode, so that should be OK to use as well. It has a hotshoe and I would think a sync socket, but I would have to check manual to be sure.

In next week's AP

On sale Tuesday 14 May

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE



FIRST LOOK

PANASONIC LUMIX DMC-G6

We give our first impressions of this 16-million-pixel micro four thirds camera



ON TEST

FUJIFILM X20

The X10's successor has been given '50 improvements'. **Matt Golowczynski** assesses them



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BUILDING INDUSTRY

Tom Mackie explains how to create dramatic architectural images

ON TEST

SONY NEX-3N

Matt Golowczynski tests the smallest CSC to offer an APS-C sensor



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FOCUS STACKING SOFTWARE TECHNIQUE
HOW TO IMPROVE YOUR DEPTH OF FIELD



Saturday 6 April 2013

amateur photographer



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HANDS-ON REVIEW

CANON EOS 100D

New 18MP digital SLR:
Smallest and lightest ever

EXHIBITIONS



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NORMAN PARKINSON

Britain's most iconic portrait
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FUJI X100

● 16MP X-Trans sensor



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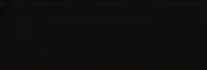


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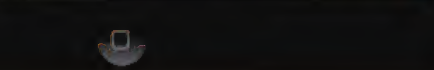
ON TEST

FUJI X100S

● 16MP X-Trans sensor ● 35mm f/2 lens ● Small body



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ON TEST

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Bargain bodies

Your ideal camera may be a lot cheaper than you think. **Richard Sibley** explains how, with a little research and some patience, you can save yourself hundreds of pounds by buying a second-hand DSLR

WITH many photographers upgrading their cameras as soon as a new model is released, there is now a huge range of second-hand models available for sale. Among these are some brilliant bargains, with many cameras costing hundreds of pounds less than when they were bought new just a few years ago.

Although the latest technology found in current cameras is superb, this doesn't mean that overnight the previous generation of cameras is suddenly rendered useless. There have been many cameras over the

past few years that have become favourites with photographers because of a specific feature or the model's image quality, and depending on your needs, hunting down the right used DSLR could get you the camera you need at a fraction of the price.

With so many DSLRs to choose from, and a growing market for compact system cameras, it can be difficult to know exactly what to choose. In this article, I have compiled a shortlist of eight used DSLRs that I think are great cameras, and each of them can be found for less than £450. It is

by no means comprehensive, but it should show the broad range that is available. Which DSLR is right for you will depend on your type of photography.

DECIDE WHAT YOU NEED

What we want and what we need are two very different things. I want a 50-million-pixel, full-frame DSLR that can shoot in virtual darkness and produce almost no noise. However, my needs are a little more down to earth.

I usually print my images at A4, or occasionally at A3 size. The vast majority of my images are landscapes or travel shots taken outside in daylight. I try to shoot between ISO 100 and ISO 400, with probably 90% of my images taken in this range. I occasionally bracket to shoot an HDR sequence, so a shooting rate of 3-5fps is all I really need and a superfast AF system with lots of points isn't really necessary.

So before you decide which camera you want, think about the features you will actually need for the type of photography you do.



WHAT TO LOOK FOR

THERE are a few features we now take for granted that weren't available just a few years ago. For example, many macro and landscape photographers rely on live view for pinpoint accuracy in their photographs, but some cameras more than four years old may not have this feature. Similarly, sensor cleaning was not included in some cameras until quite late in the range. The Nikon D3, for instance, lacked a sensor-shake cleaning system.

Canon EOS 40D Price: £250-£300

Launched: 2007. Effective pixels: 10.1 million

Although it may not be the most glamorous of Canon cameras, the EOS 40D has a list of features that should entice many photographers, particularly given its second-hand value. For around £280 you will get a 10.1-million-pixel, APS-C-sized sensor with 14-bit raw capture, 6.5fps shooting rate and a 3in, 230,000-dot LCD screen. It may have only nine AF points, but they are all cross-type sensors with the centre AF point allowing extra sensitivity for f/2.8 lenses, which provides fast AF performance.

The sensitivity range of ISO 100-1600, with an extended ISO 3200, may seem a little on the low side, but it should be enough for a fair-weather photographer's needs, as should the 35-zone evaluative metering system. The EOS 40D also has sRaw capture, which allows for a small 2.5-million-pixel image to be saved. This is useful for those who are only shooting for internet use, but who still want to adjust a raw file. Overall, the Canon EOS 40D is a good introductory camera for those wanting to use the EOS range.



Canon EOS 5D Price: £450

Launched: 2005. Effective pixels: 12.8 million

The Canon EOS 5D is the only full-frame-sensor camera here and one of the first cameras that made full-frame photography possible for enthusiast photographers. The magnesium-alloy camera wasn't especially cheap, but at around £2,500 it was within reach of many, and its body was smaller than other full-frame DSLRs of the time.

Although the camera has only nine AF points, with six non-selectable assist points, the 12.8-million-pixel sensor

of the EOS 5D still produces excellent images, particularly in good light. In fact, the ISO sensitivity only goes up to ISO 1600 before the extended ISO 3200 mode is needed. However, this range is ideal for landscape photographers. If you look around, you can get an EOS 5D for under £500, but it is possible to find them for under £400 if you get lucky. This model is one of the most affordable cameras for those who want to take the plunge with a full-frame DSLR.



Nikon D300 Price: £300-£400

Launched: 2007. Effective pixels: 12.3 million

When the D300 was launched, it quickly became a favourite among both enthusiast photographers and professionals who wanted a back-up model for the D3. The fact it sold so well means that these models are easy to find second-hand, but the excellent specification means they are still highly sought-after. Although Nikon has tested the shutter of a D300 to 150,000 actuations, always try to find a used example that has fewer than 50,000 actuations. This will ensure there is still plenty of life in the camera.

While its 12.3-million-pixel resolution may seem a little low, the D300 is still capable of producing a nice A2-sized print if using a good lens. The rest of the D300's specification still takes some beating, though, as it has 51 AF points, a 1,005-segment metering system, shoots at 5fps and has 14-bit raw output. Also, the built-in pop-up flash can wirelessly control other Nikon Speedlights. The D300 is an excellent camera and a good professional-quality DSLR to have as a starting point or as a back-up model to a D600.



RESOLUTION

THE BIGGEST consideration for many people when choosing a new digital camera is the resolution of the sensor. While there is a benefit in having the highest resolution possible, remember that depending on the size of the sensor, this could increase image noise. Also, ask yourself whether you will ever use the sensor to its full potential, particularly if you only ever produce small prints and display most of your images online.

As you should print at a resolution of 300 pixels per inch (ppi) for the best-quality images, the easiest way to work out the sensor resolution you will need is to consider the size of the print you will be making, in inches, and then multiply each dimension by 300 (pixels). However, this doesn't take into

consideration the distance from which the print will be viewed. Obviously, the further you are from the image, the less fine detail you will be able to see.

If you are making a large poster-sized A2, A1 or A0 print to be hung on a wall, a resolution of 150ppi or even less should be suitable. Use the 300ppi rule for image sizes up to around A4, at which size 8–10 million pixels will produce excellent image quality. To produce an A3 print at 240ppi, an 11.1-million-pixel resolution is required. By being realistic about how you use your camera and print your images, you may find that you only need a camera with a resolution of 10–14 million pixels, and there are a lot of second-hand cameras available within this range.

Print resolution chart

Print size	ppi	Print resolution	Camera
6x4in	300	1800 x 1200 pixels	2.1 million pixels
10x8in	300	3000 x 2400 pixels	7.2 million pixels
12x8in	300	3600 x 2400 pixels	8.6 million pixels
A4	300	3510 x 2490 pixels	8.7 million pixels
A3	240	3960 x 2808 pixels	11.1 million pixels
Super A3	240	4560 x 3120 pixels	14.2 million pixels



Fujifilm FinePix S5 Pro

Price: £250-£350

Launched: 2007. Effective pixels: 12.34 million

Based on the Nikon D200, the Fujifilm FinePix S5 Pro is weather-sealed with a sturdy magnesium-alloy body, and it uses the Nikon F mount. This means that there is a huge range of new and used lenses available for the S5. However, the unique feature of the S5 Pro is its Fujifilm Super CCD sensor.

The sensor has two photosites to create every pixel. One is smaller than the other. By processing information from both photosites and combining it, the S5 Pro has a dynamic range that even some five years after its release is hard to beat. Although the images do suffer from noise as the ISO sensitivity increases, in good light it is an excellent camera for landscape photographers. It is able to capture detail in both highlight and shadow areas that other cameras would miss.

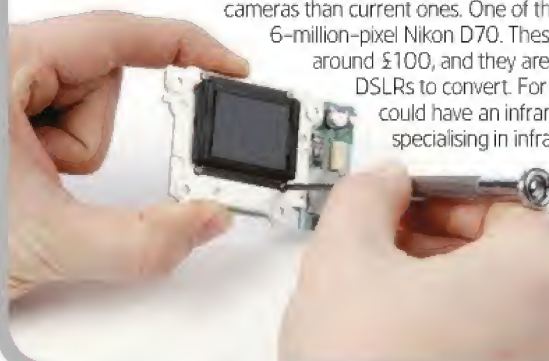
Although modern sensor technology has just about caught up with what the S5 Pro was capable of five years ago, it is still a much sought-after, particularly at a price well under £400.



INFRARED CONVERSION

IF YOU want to add a different feature to your camera kit, why not convert a second-hand body to infrared (*Infrared Special*, AP 12 May 2012)? Conversion involves removing the hot-mirror filter that stops infrared light reaching the sensor, and replacing it with a filter that blocks the visible light spectrum and allows only infrared light through. You can try it yourself, but it is better to let a professional.

A typical conversion costs £200-£250, and it is usually easier to convert old cameras than current ones. One of the most popular is the 6-million-pixel Nikon D70. These can be bought for around £100, and they are one of the easiest DSLRs to convert. For around £350 you could have an infrared DSLR. Companies specialising in infrared conversion,



include Protech Photographic (visit www.protechrepairs.co.uk/infrared-conversion.html).



AUTOFOCUS

HOW MANY AF points do you really need? Although Nikon has led the way with the number of points in its cameras, many photographers will still only use the centre point and then recompose. If you do this, then as few as nine points may be all you require, particularly if you shoot subjects that will usually be in the centre of the frame, such as wildlife images. Similarly, landscape photographers have time to manually focus, so the AF points may rarely be used.

Nikon D70 Price: £100-£140

Launched: 2004. Effective pixels: 6.1 million

Although many people now carry mobile phones with a greater resolution than the Nikon D70, this model has earned something of a cult status due to the fact that it is one of the simplest DSLR cameras to take apart. It is easy, then, to access the sensor so it's popular with those looking to convert a DSLR to infrared. With the D70 costing around £100, this means it is possible to own an infrared DSLR for around £300 once the cost of the conversion has been included.

While the sensor resolution, five AF points and 1.8in, 130,000-dot LCD screen look feeble compared to a contemporary DSLR, the 1,005-zone 3D RGB metering still works well. Its solid build quality means that it is hard to find a better DSLR for the price, regardless of whether you plan to convert it to infrared or not, and the resolution is just about capable of squeezing out a decent A4 print.



Pentax K20D Price: £190-£220

Launched: 2008. Effective pixels: 14.6 million

Despite having a small market share compared to its main rivals, Pentax was the first DSLR manufacturer to introduce a 14.6-million-pixel, APS-C-sized sensor. It is also the highest resolution sensor to feature in this article, yet the K20D is far from the most expensive. Expect to pay around £200 for a used body, and around £230 for a kit.

As well as a 14.6-million-pixel sensor, your money will get you a solid camera with the sort of weather sealing that you would expect to see on a professional DSLR. The K20D also has AF fine-tune adjustment to allow focusing to be adjusted to an individual lens. Speaking of lenses, there is a lot to choose from, with the Pentax K mount first used in 1975.

We like Pentax cameras for the level of control they afford photographers, and the K20D is no exception. It has a flash-sync terminal, 14-bit raw files (which can be saved as either PEF or the more universal DNG file type) and 11 AF points, nine of which are cross-type sensors. With a huge range of custom functions, the Pentax K20D is great value for money with a staggering range of equally affordable used lenses available. It is the ideal way to build a DSLR system on a budget, with an excellent upgrade available in the form of the K-7.



'The Nikon D70, has something of a cult status due to the fact that it is one of the simplest DSLRs to take apart for infrared conversion'

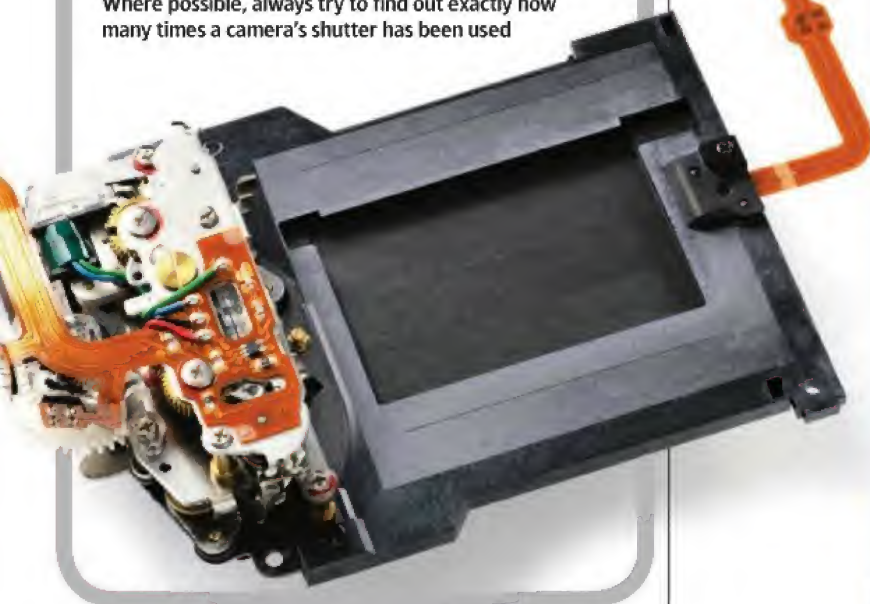
SHUTTER ACTUATIONS

WHEN a new camera is announced, many manufacturers will proudly boast how many shutter actuations the camera has been tested for in a shutter count. In real terms, this number is how many times you can expect to fire the shutter before it breaks. On older cameras this can be around 50,000 times, but in the past five years or so manufacturers have upped this figure to around 100,000 actuations, and many more if it is a professional-level DSLR.

However, remember that cameras fail for many other reasons apart from the shutter dying, and many shutters can continue for long after the manufacturer's estimated life. You can find a list of user-submitted shutter actuations for various popular DSLR cameras at www.olegkikin.com/shutterlife. For example, one user claims that his Nikon D300 had its shutter fired more than 360,000 times before it failed, which is well above the 150,000 that Nikon estimates.

When buying a used DSLR, it is a good idea to check the number of times the shutter has been fired. Some people will list the number when selling the camera, but if they don't you can find out by taking an image with the camera and uploading it to www.shutteractuations.com. The Exif data of the image will be analysed and you will be told what number image it is. Before parting with any money, decide whether the shutter has plenty of life in it for the number of images you plan to take. Generally, there shouldn't be an issue, but if you see a camera that has taken more than 50,000 images, especially in a short space of time, then it may have been heavily used and other parts could fail. Of course, professional-quality cameras are designed to be used heavily and often have strong Kevlar shutters to help prevent wear and damage, so you can expect these shutters to last for more than 300,000 shots.

Where possible, always try to find out exactly how many times a camera's shutter has been used



TOP TIPS

1 Make a list of the features you really need in a camera

2 Apart from the infrared conversion, it is also possible to have the anti-aliasing filter removed, which should make images even sharper

3 Try to find out the number of shutter actuations of the camera

4 While buying online may be cheaper, remember that you may have little recourse should the camera fail. Most shops will offer some sort of warranty, even on used equipment

5 Finally, if the price of a camera seems too good to be true, it probably is

DSLRs Second-hand bargains



Olympus E-520 Price: £100-£150

Launched: 2008. Effective pixels: 10 million

The Olympus E-520 is an absolute bargain. Its 10-million-pixel four thirds sensor doesn't pack the punch of current four thirds sensors, but in good light images are great and the camera is packed full of features that enthusiast photographers will love.

Like many other Olympus cameras, the E-520 has highlight/shadow spot metering, as well as a gradation feature that alters the metering to switch between high and low key. The camera's body is fairly small, although not as tiny as its little brother, the E-420, but it does have a built-in image stabilisation.

What is also important is that there is an excellent range of premium Olympus lenses available that have largely been forgotten about now the company is focusing on micro four thirds compact system cameras. And, of course, with built-in sensor-based image stabilisation, all the four thirds lenses fitted to the E-520 will be stabilised to help reduce camera shake.



Sony Alpha 700 Price: £220-£330

Launched: 2007. Effective pixels: 12.2 million

Released just before its rival, the Nikon D300, the Sony Alpha 700 has much in common with its contemporary, including the same 12.2-million-pixel Sony-built sensor. Demand means that the D300 is more expensive to buy second-hand than the Alpha 700, but the Sony camera shouldn't be overlooked.

The Alpha 700 can shoot at 5fps for a burst of up to 18 raw files. It has a maximum shutter speed of 1/8000sec, a magnesium-alloy body and SteadyShot image stabilisation.

While Sony had inherited its customers from Konica Minolta when the Alpha 700 was launched, it has now fashioned its own path and become a major player in the camera market. With an ever-growing range of lenses, including the superb Carl Zeiss Alpha-mount optics, the Alpha 700 still has a lot to offer.

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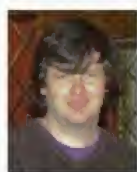
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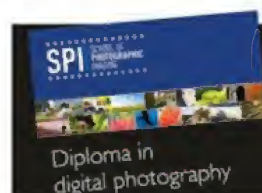


'I started with the SPI Foundation in Photography in 2009 and learned so

much from this course. I always look forward to getting feedback from my tutors and I am currently completing the Foundation in Digital Imaging Techniques course.' Ross Mackenzie



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AP guide to...

Lenses for portraiture

When it comes to portraiture work, all lenses are not equal. **Andrew Sanderson** reveals some of the most effective and interesting optics

BEFORE deciding on an expensive lens that you believe will be perfect for your portraits, ask yourself what kind of portraiture you wish to do. If your style is gritty realism, or plain, factual representation, then you need only a sharp lens, of which there are plenty around. For other types of portraiture, such as a flattering headshot, a specialist lens is the preferred choice. For this kind of work, you need an optic that is slightly longer than the standard lens for your chosen format.

It has long been accepted that for the 35mm format, focal lengths of between 70mm and 135mm are best for faces. If your preference is for a shallow depth of field to isolate the front features and allow the background to blur into nothing, then these focal lengths are ideal, especially if you find lenses with a wide maximum aperture. An extreme example might be an 80mm f/1.4. The focus on a lens like this can be so shallow that for a close-cropped shot when the eyes are in focus the nose looks blurred, and this can be a bit off-putting to some.

These wide-aperture medium telephoto lenses are not at their sharpest wide open – in fact, they are often a little fluffy and give highlights a 'glow'. However, this can benefit your portraits if you are looking to flatter or romanticise your subject. The good news is that the best lenses for this 'glow' are often inexpensive old manual models. The exception to this would be those lenses specifically designed to give a soft-focus effect, but these are mostly overpriced.

Most of the lenses mentioned on these pages are manual-focus models. Using a manual lens at its widest aperture means you must not only rely on your own ability to focus on your subject, but you must also do so extremely accurately – there is no auto function to help. Wide-aperture lenses are also more prone to flare, so take care if shooting into the light.

50MM STANDARD (VARIOUS MAKES)

If you are using a camera with a cropped sensor, a 50mm standard lens will give the equivalent view of a short telephoto optic. These 50mm standards are small and light, can be inexpensive, and have apertures of f/2, f/1.9, f/1.8, f/1.4 and, in extreme cases, f/1.2 or f/1.1. Any of these options will give the effect mentioned earlier.

PENTAX-FA 77MM F/1.8

A beautiful lens with an unusual focal length, the Pentax-FA 77mm f/1.8 has a great reputation for contrast, sharpness and beautifully rendered out-of-focus areas. It is pricey, though, at more than £600, but the price tag reflects how highly it is regarded.

80MM PORTRAIT LENSES (VARIOUS MAKES)

The 80mm focal length is not much use for landscape. It's too narrow for interiors and no good for sport. It has always been solely aimed at the portrait market and consequently has a specialist price tag. There are, however, a few lenses still to be found second-hand that are acquiring strong reputations. The 80mm size allows you to stand a bit further back from your sitter, which is advantageous for two reasons. First, standing further back is a good thing from the sitter's point of view, as people can get self-conscious when you are right up near their faces when shooting. Second, it reduces the distortions that can affect the proportions of the subject's features (which will, of course, be wholly unflattering to your subject), such as would arise if you took a head shot using the standard lens for your format.

85MM F/2 JUPITER 9 (ZENIT)

Second-hand Russian Jupiter 9 lenses with a focal length of 85mm and a maximum aperture of f/2 give a beautiful vintage look to portraits. Other lenses around this focal length are the Pentax-A 85mm f/1.4 (manual), Sigma 85mm f/1.4 (AF), Canon 85mm f/1.2 (AF), Nikkor-H 85mm f/1.8 (manual) and the Rokinon 85mm f/1.4 (manual), which comes under a number of other names, including Samyang, Vivitar, Falcon, Bower, Opteka and Polar.

PENTAX 85MM F/2.8 SOFT

Pentax produced an 85mm f/2.8 'soft' lens, aimed at portrait photographers. It has its own qualities and quirks that give a distinctive look to the softness, which is varied and can be adjusted by controlling the aperture ring between f/2.8 and f/5.6. It is a hard lens to find.

Another option is to use 80mm standard lenses from Russian or Eastern European medium-format cameras with an adapter. These 80mm f/2.8 lenses are not expensive and they give really good results. Look for a Carl Zeiss Jena Biometar 80mm f/2.8, MC Volna-3 80mm f/2.8 and the Vega 12B 90mm f/2.8. You will need to source an adapter, but an online search will throw up a number of options. If you are serious about buying and using these lenses, try a specialist supplier of adapters, such as Zörk (www.zoerk.com/pages/p_mounta.htm).

Andrew took this photograph using a Carl Zeiss Sonnar 180mm f/2.8.

Note that the background has been thrown out of focus, which helps to emphasise the features of the subject





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Left: Taken with a 109mm f/1.9 Rosslyte projector lens, this shot demonstrates the soft glow many portrait lenses can bring to an image

The Carl Zeiss 85mm f/1.4 should also be mentioned here, but its excellent reputation is reflected in its very high price.

LEICA 90MM F/2 APO SUMMICRON

Described by some as the highest-performance medium telephoto ever produced, the amazing Leica 90mm f/2 APO Summicron might not be the best choice for portraits if you are photographing older women. Take heed: exceptional sharpness is not always the best choice.

135MM (VARIOUS MAKES)

While 135mm is slightly longer than the accepted length for a portrait lens and perhaps too long for those working with a cropped sensor, there are plenty available

(a quick search on eBay produced 1,759 results) and most old manual types are inexpensive. The cheapest are the f/3.5 versions, and slightly higher priced are the f/2.8 models. This is the general rule, but you could be lucky if you go for a really obscure make in a M42 screw mount.

One of my favourites is the Carl Zeiss Jena 135mm f/3.5. It is a cracking lens, and even though it isn't a fast-aperture lens it will drop out your background easily at maximum aperture. You won't get a 'glow' like that provided by the f/1.4 lenses, but you will get good sharpness and contrast.

CARL ZEISS JENA 178MM F/2.5

The Carl Zeiss Jena 178mm f/2.5 was made for Pentacon medium-format cameras, but with an adapter it will work on a 35mm

Above right: This image was taken using a Kodak Aero Ektar 178mm f/2.5, which Andrew has attached onto an old Thornton-Pickard wooden reflex camera

Below: A selection of projector lenses (left) and a Carl Zeiss Jena 135mm f/3.5 lens (right)

camera. I have used one for many years and it is very sharp, with great 'fall-off' behind for isolating the subject.

NIKKOR 105MM F/2.5

The Nikkor 105mm f/2.5 gives a wonderful look to portraits and is widely regarded as a classic lens. Introduced in 1959 and built on the Sonnar design, it has stood the test of time. It is compact, light, inexpensive and takes 52mm filters, which is something that can't be said for the f/1.4 mid-telephotos with their large front elements.

OTHER LENSES

Here is a tip for those who are looking for soft focus and are willing to knock together their own type of adapter – try using old projector lenses, as they come in a few focal lengths and the 80mm f/2.8 versions are dirt cheap. The focal length of these lenses is often described in inches, so look for those in the 3–4in range.

I have a Vivitar Series 1, 35–85mm f/2.8 variable-focus lens, which has a really nice 'glow' when used wide open at its longest focal length. The out-of-focus areas are just gorgeous. Stop the lens down a bit and it is pin-sharp. It is a really excellent lens for portraiture, and inexpensive.

So there you have my personal view on portrait lenses. I haven't tried everything, but I've got a range of types that cover my needs, whether that's soft focus or pin-sharp. It would be hard to pick just one to keep if I had to pare down my collection, but I think I'd probably choose the Vivitar Series 1. It is a versatile lens and produces some beautiful results. **AP**



Professor
Newman
explains...

Lens coatings

Professor Bob Newman looks at why lenses need to be coated for optimum image quality and the processes involved in doing so

THE MODERN multi-element lens, which might have 20 or more elements but still produces a sharp, contrasty image, is made possible due to lens-coating technology. Without a coating, something like 4% of all light passing an air-glass surface of a lens gets reflected straight back again. In a lens with eight air-glass surfaces (such as the classic double-Gauss or Planar design), as shown in figure 1, the total proportion of light that makes it to the image is just 72% of the light incident. The 28% of the light that doesn't get refracted through the lens doesn't disappear. Rather, it is reflected off other surfaces of the lens. Some of it might appear in the image as flare, either as bright spots or blobs, or as an overall haze known as 'veiling flare', which reduces the contrast produced by a lens. This reflection is best avoided if image quality is to be maximised.

As early as 1886, it was noticed by the physicist John Strutt, 3rd Baron Rayleigh, that some old lenses acquired a patina or 'bloom' that seemed to improve their transmission properties. This was caused by the leaching out of some of the heavy elements in the glass by atmospheric moisture. What remained of the glass was a very thin layer of relatively pure silicon dioxide, which has a lower refractive index than the bulk of the glass (the heavy elements increase the refractive index).

The reason this limits reflections (or at least, the commonly given explanation) is illustrated in figure 2. Reflection happens at any abrupt change in refractive index. On the bloomed surface, there are two such reflections – one at the interface from the air to the surface layer, and the second at



Nikon's nano-crystal coating is used on a number of lenses, including the 24-70mm f/2.8G ED. Nano-coated lenses are marked with the 'N' designation

'The gradual change of refractive index strategy is the one used by the newest and highest technology variety of lens coating, the nano-technology coating'

the surface layer to the bulk glass. If the thickness of the layer is one quarter of the wavelength of light, then the reflected light is out of phase with the incoming light, which means that it effectively cancels out the reflection. That is, anyway, the standard explanation. However, it cannot be correct, because if the reflection is cancelled out it never happened, and if it never happened it cannot be cancelled out. We are in a situation where intuitive understandings of physics fail to match reality. It would be more correct to say that the wave function of the light should be understood as a probability distribution, and the quarter-wave reflection reduces the probability of the light reflecting.

Abstruse physical arguments aside, the end result of blooming the surface of the lens is to

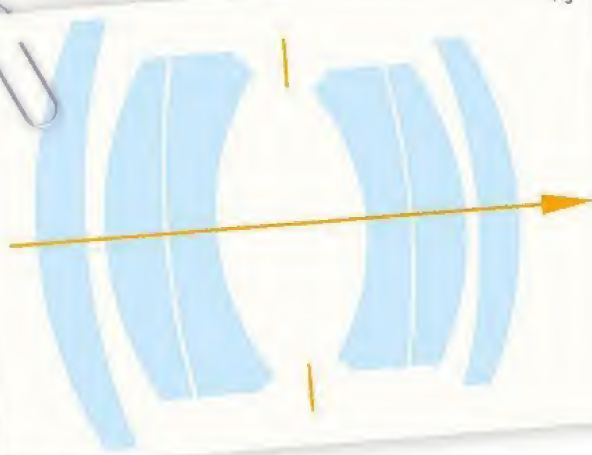
reduce the surface reflection from about 4% to about 2% per surface. For our eight-surface lens, this results in an increase of the proportion of light transmitted to about 85% and the reflected light is reduced to about 15%.

Artificial blooming began to be applied to lenses from the early 1930s using various processes. Some involved boiling the lens elements in strong alkalis to leach out the heavy elements. Others involved dripping carefully controlled amounts of salts in solution, which when evaporated left the required thin film on the surface. Neither of these solutions was entirely satisfactory, with the wet coating process in particular producing a very fragile or 'soft' coating.

A 'hard' coating required the vacuum deposition of a substance with a suitable refractive index (usually magnesium fluoride) onto the surface of the glass. This process involves heating a crucible of the coating material until it vaporises. This is done in a vacuum, so no air molecules impede the flight of the vapour molecules. They fly until they hit the lens to be coated, when they adhere one at a time, allowing a very thin and hard film to be deposited in a very controllable manner.

The process was perfected by Olexander

Fig 1



A double-Gauss lens design, such as this Zeiss Planar, has eight air-to-glass surfaces. Without anti-reflection coating, 28% of the light passing through is reflected back again, causing flare and contrast loss

Smakula of Carl Zeiss, and was applied to production lenses in 1934. This method was closely guarded as a military secret until after the Second World War, when the Allies voided all German patents, making the technique generally available worldwide, leading to wholesale adoption of lens coating in the 1950s. The same process continues to be used to this day, although it has been refined by the use of advanced methods for heating the coating substance, including electron beam deposition, where a high-energy electron beam is used to dislodge atoms of the coating substance, and laser beam deposition using a laser beam. These techniques offer two main advantages. First, very high local temperatures can be achieved, allowing the use of coating materials more sophisticated than magnesium fluoride. Second, they allow very precise control of the coating process.

MULTI-COATING

The ability to make very precise films of differing materials has produced a further enhancement of coating technology – multi-layer coating in which multiple coats are applied to the lens, making possible two optical improvements. First is a reduction of the reflected proportion of the light to less than 0.5%. The use of such coatings on all eight surfaces of the double-Gauss lens would increase the overall transmitted proportion of the light to 96% and the reflected proportion to 4%. It would require 32 lens surfaces to reach the same 15% reflected light of the single-coated lens, making feasible the zoom lens for very high-quality work.

Second, multi-coating techniques can work over a more extended range of colours than can a single coating. A single coating is effective only for one colour, while several layers can provide anti-reflection properties over the whole spectrum. The layers may use different materials, with a variety of refractive indices (the amount that

This graph shows the percentage of light transmitted through a single air-glass surface. The green line shows the effect of an uncoated surface, the purple a single coating and the yellow that of a simple three-layer coating consisting of quarter wavelength of magnesium fluoride, a half wavelength of zirconia and a further quarter wavelength of alumina

light is bent) and dispersions (the change in refractive index with colour).

Two different design principles are available. The first is to make a set of quarter-wave films combined together to provide the required anti-reflection properties. For instance, the simplest enhancement to the single layer of magnesium fluoride is to include another quarter-wave layer of a higher refractive index material under the magnesium fluoride (alumina, with a refractive index of 1.76, commonly being used).

Figure 3 shows the improvement that this type of coating can offer. Ideally, the refractive index of the coating should be the square root of the substrate ensuring that the reflected wave at both surfaces is of the same strength so they precisely cancel out. The square root of 1.76 is 1.33, which is very close to the refractive index of magnesium fluoride (1.38). This approach can be extended with alternate layers of the two materials being laid down to produce a precisely engineered coating. The design of such coatings is far from simple, and can involve as much computation as the design of the lens itself.

The second approach to multi-layer coatings is to lay down successive layers of materials with a graded refractive index, so that rather than an abrupt change of index, there is a more gradual and less reflection prone change. Some multi-layer coatings will make use of both strategies.

NANO COATING

The gradual change of refractive index strategy is the one used by the newest and highest technology variety of lens coating, the nano-technology coating. Imagine that a pattern of cone-shaped peaks is laid down on the surface of the glass, at a scale smaller than the wavelength of light (about 1/500mm). Since the peaks are so small, they will not be 'visible' to the light. On the other hand, the effective refractive index of the material that the peaks are made of will vary smoothly from 1 (the index of air) near the summits, where the coat is mostly air, to the full refractive index of the material at the base, where the coat is solid. Thus, a nano-technology coat achieves the aim of an almost ideal graded refractive index. The major advantage of this approach is that it shows anti-reflective properties for almost any angle of incidence, while the quarter wavelength approach works well only for relatively perpendicular light waves (the reason that coated lenses often look highly reflective when viewed from

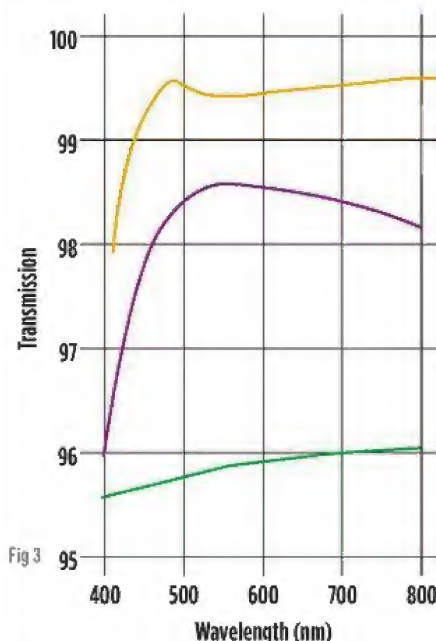


Fig 3

oblique angles). Nano-technology coatings are usually applied on highly curved surfaces, such as the inner front element of the Nikon 14-24mm f/2.8 lens.

The advent of digital photography has increased the importance of anti-reflection coatings. A digital sensor is much more reflective than film, so during an exposure there can be an amount of light reflected back through the lens in the reverse direction. If the lens were to reflect this back to the sensor, further image degradation would result. Therefore, lenses designed for use with digital cameras have coatings designed to handle light passing in the reverse direction as well as the normal forward direction. **AP**

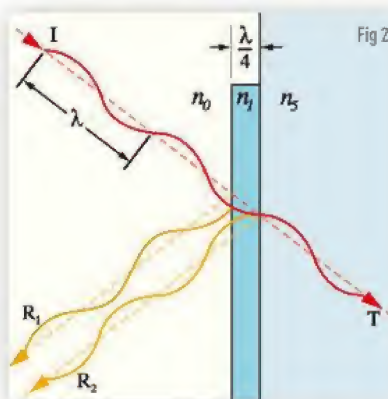


Fig 2

A single anti-reflection coating consists of a quarter wavelength film with a refractive index between that of the air and glass, causing reflections at both sides of the film. Since the reflected waves are in ant-phase, they cancel out, killing the reflection



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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Film cameras to use

Ivor Matanle provides a few suggestions to help you decide what make and model of film camera will suit your needs

WITH the price of film cameras affordable to many photographers, now is the time to try your hand at film photography. But what sort of camera should you buy if you want good-quality photographs? I am assuming that the people reading this have little previous experience of using a film camera, so will need help to spend their budget wisely. By avoiding the famous names sought by collectors, though, many excellent cameras can be bought quite cheaply.

Before we look at the cameras themselves, there are a few things to consider. First, you need a camera for which film is likely to continue to be available. That limits you to 35mm film, 120 rollfilm and 5x4in sheet film. While 127 film is still available from a few dealers overseas and sheet film larger than 5x4in can be found on the internet, such as 5x7in HP5 from AG Photographic in Birmingham (www.ag-photographic.co.uk), 620 film and 220 film are no longer available.

You will want a camera that is likely to be reliable, and that can be repaired if something goes wrong. With some exceptions among leading products from the 1990s, for which electronic spares are still available to a limited degree, that means you

must be very cautious about electronically controlled and multi-mode cameras from the late 1970s onwards. To be safe, buy a mechanical camera, for which skilled repairers can salvage second-hand parts or make parts from scratch. Most purely mechanical cameras date from before 1975. To know whether a particular camera is likely to be repairable, contact classic camera repairer Ed Trzoska on 0116 267 4247 or email him on e.trzoska@ntlworld.com.

Most pre-1975 cameras needed a battery only if they had a built-in CdS (or silicon-cell) exposure meter. Selenium-cell exposure meters need no battery. Mercury batteries were banned years ago, but there are substitutes. Contact the Small Battery Company on 020 8871 3730 or email sales@smallbatterycompany.org.uk about battery options for film cameras.

Above: The high-specification Canon Demi 17 half-frame camera with f/1.7 lens (left) and half-frame Olympus Pen S with f/2.8 Zuiko

HALF-FRAME 35MM

Half-frame cameras, usually from the 1960s, use standard 35mm film, but produce 72 exposures of 18x24mm from a 36-exposure cassette. They are therefore economical on film as well as being smaller, lighter and more pocketable than most full-frame cameras. The downside is that half-frame camera prices are inflated by collectors and the processing options are somewhat limited. Wayne Gledhill at the Peak Imaging processing lab in Sheffield says, 'We are still processing and printing 35mm and 120, 5x4 and 7x5 neg, slide and black & white as a full-service traditional laboratory. We intend to be dealing with film for the foreseeable future. With half-frame, we scan the full-frame and the customer cuts it in half digitally.' Contact Peak Imaging on 0114 224 3207 or visit www.peak-imaging.com/htmls/film_processing.htm.

The most prolific manufacturer of half-frame cameras was Olympus. Its range of Pen cameras was well engineered and most models are usually still reliable and reasonably priced at £25-£60, but avoid the Pen EE series with selenium-cell automatic metering, which tend to be unreliable.

Olympus also marketed half-frame SLRs, first as the Pen F with optional clip-on meter, then as the Pen FT with TTL (through-the-lens) metering. These and their lenses are sought after by collectors and are typically £120-£300.

Canon made both the eccentric (and unreliable) Canon Dial half-frame models, and the much better Canon Demi series, including the scarce and collectable Canon Demi C with interchangeable lenses.

Repairs to half-frame cameras can be difficult, so look for a decent Pen S with f/2.8 Zuiko or the higher specification Pen D with 3.2cm f/1.9 lens and built-in selenium-cell exposure meter. Prices are in the £30-£60 range.

Below: The unique Olympus Pen F half-frame SLR with 38mm f/1.8 Zuiko lens and clip-on exposure meter





FULL-FRAME 35MM SLRS

Single-lens reflexes that do not excite collectors can now be bought very cheaply at camera fairs or on eBay. However, it is best to check a camera before you buy it. Used-camera shops are now few and far between, so camera fairs, where many knowledgeable dealers offer film cameras, are worth visiting. Search the internet for 'UK camera fairs 2013' to find a fair in your region.

Cameras that can be a good buy and deliver excellent images are Nikon's Nikkormat series (Nikkormat FTn or FT2), Nikon FM, Minolta SRT series, Canon FT or FTb, Pentax Spotmatic series and Yashica Electro X, the last two of these having an M42 screw-lens mount. You should be able to find one of these models, with its standard lens, for £20-£60. The Pentax

K-bayonet lens mount arrived in 1975/76 and the Pentax KM, ME, MX, K1000 and ME Super bayonet-mount models with f/1.7 or f/2 standard lens can be bought for £30-£80. All these have to be manually focused.

The great benefit of single-lens reflexes, whether film or digital, is that you focus through the lens that takes the photograph. Close-up photography is easy, and what you see on the focusing screen is what you get with no parallax issues. Most have readily available interchangeable lenses. Independent lenses, such as Tamron Adaptall, and particularly zooms, are relatively cheap. If you want a range of lenses but are on a really tight budget, choose a camera with an M42 screw mount, such as a Praktica, Pentax SV/S1a/Spotmatic or Yashica Electro X.

Above: A black Pentax Spotmatic F with 55mm f/1.4 Super Takuma (left) and Nikkormat FT2 with 50mm f/2 Nikkor H

Below: The Kiev 4a, with no built-in exposure meter, plus 50mm f/2 Jupiter lens. This, and the Kiev 4 (with meter) were Soviet developments from the pre-war Contax II and III respectively

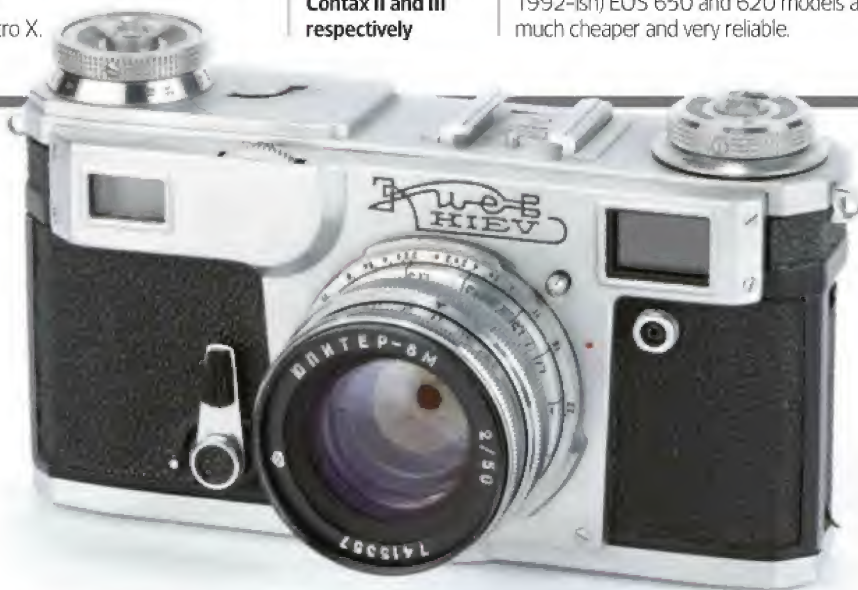
'Single-lens reflexes that do not excite collectors can now be bought very cheaply'

For those who want a 35mm film SLR with autofocus, look either for a Nikon F90 or F100, or for one of the Canon EOS range, preferably a single-number 'professional' EOS-1 or EOS-1N, or 'semi-professional' EOS 5 or EOS 3. With a Canon USM zoom lens, these are available for £60-£130. Don't buy an EOS 5 on the internet unless you are sure that the command dial works properly. Search 'EOS 5 command dial problem' to find out more. The early (1986-1992-ish) EOS 650 and 620 models are much cheaper and very reliable.

35MM RANGEFINDERS

THE GREAT coupled-rangefinder cameras from Canon, Contax, Leica and Nikon have been priced out of ordinary users' reach by collectors. However, there are some excellent 35mm interchangeable-lens coupled-rangefinder cameras that are affordable. For example, a Voigtlander Vitessa T can often be found for less than £100.

Lordomat coupled-rangefinder cameras are usually inexpensively priced. Made in West Germany, the 1953 Lordomat, with an effective clear coupled rangefinder, a 50mm f/2.8 interchangeable lens and a Prontor SVS behind-lens flash-synchronised shutter, can be a reliable camera for use in 2013. A working example with a 50mm lens costs £35-£55 on eBay, the 35mm, 90mm and 135mm Schacht lenses sell for £25-£45 each, and the Lordomat universal viewfinder is often available at £20-£35. The 1956 Lordomat C35 (same lens mount) had a built-in selenium-cell meter. Prices at camera fairs will be a little higher.



Often wrongly dismissed as Soviet rubbish are 35mm cameras like the Zeiss Ikon-derived Kiev 4 and 4a (or the later 4M and 4AM) of the 1970s. Kiev 35mm cameras need to be checked carefully to ensure that the shutter and focusing work, but good ones are great value for £30-£40

with lens. Additional Kiev/Contax bayonet-mount 35mm, 85mm and 135mm lenses can be bought from around £15 (135mm f/4) to around £80 (85mm f/2). The Fed 4 camera with Leica-screw mount lenses can be more reliable, but avoid earlier Fed models and the Zorki 4 and 4K.



Left: Superb moderately wideangle photography is possible with a Fujica 645W equipped with a 45mm f/5.6 Fujinon W lens

MEDIUM-FORMATS

The range of second-hand cameras that use 120 film is vast. You can choose from: folding cameras, with and without coupled rangefinder; rigid-bodied medium-format cameras; twin-lens reflex cameras; and single-lens reflex cameras.

RIGID-BODIED ROLLFILM CAMERAS

The major contenders in this section for sheer image quality are the Fujifilm 645W from the mid-1980s, a wideangle lightweight 645 camera with a fixed 45mm f/5.6 Fujinon W, which will cost £350-£450 but is good value if you can afford it; and the remarkable 10-on-120 Mamiya 7 lightweight coupled rangefinder camera with interchangeable lenses that is designed for 6x7cm transparencies and people with deep pockets.

Photographic guru Ken Rockwell says that the Mamiya 7 is the world's best (www.kenrockwell.com/mamiya/7.htm), and he may be right. However, they cost around £700 with an 80mm lens on eBay, or about £1,000 for a Mamiya 7 II with standard lens, and another £600 or so for each additional lens. Six interchangeable lenses from a 43mm f/4.5 wideangle to a 210mm f/8 are available.

Also consider the Bronica RF645 – a lightweight 15-on-120 coupled rangefinder camera with fine-quality interchangeable lenses for around £500 with one lens. Alternatively, watch out for a Fujifilm GW690, a superb 8-on-120 6x9cm coupled rangefinder camera with interchangeable lenses. It will cost you £500-£700 with standard lens.

Right: An 8-on-120 6x9cm Zeiss Ikon Nettar folding rollfilm camera with 105mm f/4.5 Novar in a Prontor SV shutter



TRADITIONAL FOLDING ROLLFILM CAMERAS

THE BEST—engineered and most reliable traditional folding rollfilm cameras are those made after the Second World War by Zeiss Ikon. Great medium-format photography is possible with a 1950s Zeiss Ikon Nettar, Ikonta or Super Ikonta. Look for a version with satin-chrome top-plate, enclosed viewfinder, coated lens and flash synchronisation, whether 8-on-120 (6x9cm), 12-on-120 (6x6cm) or 16-on-120 (6x4.5cm). Nettar lenses range from f/6.3 Novars, through f/4.5 Novars to occasional scarce 6x6 Nettars with f/3.5 Novar. Ikontas and Super Ikontas have three-element f/3.5 Novars or four-element f/3.5 Tessars, usually with Synchro Compur. Nettar prices range from about £20 for a reliable working 6x6cm camera to £45-£60 for a really nice 8-on or 16-on Nettar. The 8-on-120 1950s Ikonta M with uncoupled rangefinder is a gem at around £100.

The coupled-rangefinder 1950s Super Ikonta III (no meter) and IV (built-in meter) are also usually very reliable, but need careful checking. These are sought by collectors, so good examples sell for £150-£200. Older Super Ikontas of pre-war design can be troublesome and are best avoided.

There are many other usable classic folding cameras, notably the Agfa Isolettes (6x6), Agfa Records (6x9) and the Super Isolette (6x6) with coupled rangefinder. Isolettes and Records are common, usually with three-element lenses, and sell for £20-£65 (Record III). Super Isolettes fetch £250 or more. Consider also the 1950s satin-chrome topped Voigtlander 6x6cm Perkeo models, which sell for £50-£110.

The only notable modern folding rollfilm camera was the Fujica 645, introduced in 1983. This had a battery-powered electronic exposure meter, brightline viewfinder and coupled rangefinder. With a five-element 75mm f/3.4 Fujinon lens in an electronically controlled shutter, the results were superb. Unfortunately, the camera's long-term reliability was not as good as the results.

The Mamiya 7 II is a 6x7 medium-format (56x69mm image size) rangefinder system with six available lenses (the 80mm f/4 semi-wideangle is shown here)





TWIN-LENS REFLEXES

I LIKE TLRs, but the problem is that some of the available TLR options are getting just a little old to be reliable. Collector enthusiasm for the late 1950s-1960s Rolleiflex 2.8F and 3.5F models has pushed prices for examples in good condition into four figures. Most were bought new as professional cameras, so are usually more worn than they look. An earlier Rolleiflex 3.5E can be a cheaper way to a similar performance, with f/3.5 Zeiss Planar or Schneider Xenotar lens for £300-£500, but watch for signs of professional wear.

Rolleicords, with knob wind and a shutter that had to be cocked by hand, were rarely bought for professional use, and the late (1955-1965) models (V, Va and Vb) are usually still reliable. However, always check that the shutter speeds run properly, that the focusing is smooth without 'tight' spots, and that the lens panel is parallel with the camera back. Even Rolleicord prices have been pushed up by collectors, but a decent Va is usually available for £125-£145.

I like the Yashica-Mat of the original 1950s-1960s type, with a superb f/3.5 Yashinon lens. Yashica-Mats have frequently fallen victim to amateur yashirers and are best not bought on eBay because you need to try before you buy and rely on a knowledgeable dealer. Heavily used film transports wear badly and can jam. A good Yashica-Mat that feels and sounds sweet as you wind it and whose covering does not look rumpled from repeated repair will cost about £100. The later black 1970s/1980s Yashica 124G models are lighter and have a built-in CdS meter, but can be fragile in the mechanical areas.

The safest TLR choice for long-term reliability and picture quality is the Minolta Autocord, provided that the focusing operates smoothly without stiffness, the lenses are bright and clean and the shutter works properly. Prices range from £125-£200, depending on model and condition (see AP 30 March).

Mamiyaflex C-series TLRs with interchangeable lenses can also be admirable if you can cope with the weight. With 80mm f/2.8 lenses, a Mamiya 330f costs in the region of £200-£300.



Left: This Minolta Autocord of the mid-1960s has a superb 75mm f/3.5 Rokkor lens

Above: A Hasselblad 500C outfit in a Hasselblad leather case, comprising the camera with 80mm f/2.8 Planar, 150mm and 250mm Sonnar lenses, film backs, viewfinders, extension tubs, lens hoods and more



ROLLFILM SINGLE-LENS REFLEXES

There is a large choice of usable rollfilm SLRs. For regular use, steer clear of pre-1965 rollfilm SLRs, such as the Hasselblad 1000F, Agiflex, Reflex Korelle, Exakta 66, Corfield 66, Bronica S2A and Primarflex. Your choice, from top budget down, should be between Hasselblad 500C, Mamiya RB/RZ 67, Bronica SQ or ETR and Mamiya 645.

The Hasselblad 500C was for decades the premier rollfilm SLR with interchangeable viewfinders and film backs, plus Carl Zeiss lenses, each with its own Synchro Compur shutter. The 500C/M, which replaced it in 1976, differed mainly in having interchangeable focusing screens. Hasselblads are best bought in person from dealers who are prepared to demonstrate what not to do as well as how to use them. If properly maintained, and not too worn from early professional use, they are superb. Expect to pay £350-£600 for a good 500C or 500C/M with 80mm f/2.8 Planar, one film magazine and a waist-level finder.

The Mamiya RB67, and its successor, the RZ67, are larger and heavier than the Hasselblad 500 series (see www.jonathangazeley.com/2011/03/mamiya-rb67-size-weight-comparison) but are newer. They produce ten shots 6x7cm on 120 film. With a 'standard' 90mm f/3.8 lens, prices for an RB67 are typically £220-£350 range. RZ67 prices with a lens vary widely, from £300-£600, depending on the lens.

Bronica SQ-series cameras (6x6 format with standard film magazine), are PX28L battery-dependant but reliable. Like the Hasselblad 500 series and the Mamiya RB/RZ 67 cameras, each lens has its own shutter, so a shutter problem takes only one lens temporarily out of use rather than the whole camera.

Bronica ETR-series 6x4.5cm SLRs have excellent lenses, are great to use and are lighter than the SQ. Mamiya 645 Super cameras are well liked, but earlier Mamiya 645 models seem somewhat less reliable.

For 6x6cm or 6x4.5cm rollfilm SLR use, I recommend the Bronica SQ/SQA cameras with the appropriate film magazine. Expect to spend £180-£300 for an SQ/SQA with 80mm f/2.8 lens.

Below right: The Bronica SQ preceded the SQA, which could provide automatic exposure. The camera is fitted with 80mm f/2.8 lens, MF TTL metering finder and 12-exposure 6x6cm back





TECHNICAL AND LARGE-FORMAT MODELS

Increasingly relevant to those seeking the ultimate quality from film, large-format – here meaning cameras using 5x4in cut film – spans everything from classic metal 5x4in press cameras and monorails to modern lightweight wooden field cameras.

MONORAILS

Strictly for studio use, monorail technical cameras like a Sinar Norma, Sinar F or Calumet are heavy and cumbersome, but provide maximum versatility of camera movements. If these are a mystery to you, take a look at www.toyoview.com/LargeFmtTech/lqformat.html or get a book on view camera technique from the library.

TRADITIONAL LARGE-FORMAT CAMERAS

I am suggesting only post-Second World War cameras able to accept standard modern double-dark film holders, such as Fidelity or Toyo, and which are likely to be capable of economic repair. Avoid Speed Graphics for use for this last reason.

The British-built metal 5x4in MPP Micro-Technical cameras of the 1950s are heavy, sturdy, reliable and often reasonably priced.

Check the glass focusing screen, the rods and ball joints that control the movements of the camera back, the locking knobs on the front standard that move and lock the front standard, and the drop front facility that is vital when using a wideangle lens. Most MPP cameras come with a period Schneider lens or two – typically a 150mm f/3.5 Xenar, a 135mm f/4.7 Xenar and/or a 90mm f/6.8 Angulon, each in a Compur or Synchro Compur shutter. If you get lenses with the camera, make sure the glass is undamaged, that the shutter speeds all work and that the flash synchronisation fires a flashgun. Be

aware that the Microtechnical Marks VI and VII and earlier take square lens panels with sharp corners, but the later Mark VIII uses panels with rounded corners. So, if buying extra lenses, you may need the right panel. Email the MPP Users' Club from the website www.mppusers.com for information, since the club is sometimes able to supply spares.

An MPP Micro-Technical Mark VI or VII, with a lens and shutter, will normally cost £300–£500, while a Mark VIII will cost £350–£600. An 8-on-120 MPP rollfilm back is often available for £40–£60.

The various versions of Linhof Technika (no rangefinder), Super Technika (with rangefinder) and Master Technika (more sophisticated movements) are similar to MPPs, but of better quality. Both Technika and Super Technika cameras were also made in 6x9cm format, and different versions of 6x6cm, 6x7cm and 6x9cm rollfilm backs were made to fit 5x4in and 6x9cm cameras. In both cases, look for the later lever-wind backs. It is not unusual to find a traditional metal field camera fitted with a modern large-format lens and shutter. The traditional structure provides rigidity, the modern lens and shutter performance and reliability.

Prices for Linhof Technika 5x4in are higher than MPP prices – think twice the MPP figures as a guide. Search for 'Linhof' on www.ebay.co.uk and click on 'completed listings' to get a rough idea.

My recommendation, based on my good experience of MPP cameras, but also because of the support available from the MPP Users' Club, is to find a nice MPP Micro Technical Mark VII with 150mm f/3.5 Xenar in Synchro Compur. **AP**

Above: A Linhof Super Technika Mark III outfit. The camera has a 105mm f/3.5 Schneider Xenar and is surrounded by a 65mm f/8 Angulon, a 180mm f/5.6 Tele-Xenar, two Rollex rollfilm backs and Linhof double dark slides



Above right: This fine Wista timber 5x4in field camera has asymmetric movements and precision-made brass fittings. With a modern Schneider lens, it costs £650–£1,000 second-hand, depending on the lens

MODERN WOODEN FIELD CAMERAS

THE BRITISH–made range of sturdy Gandolfi Variant 5x4in wooden cameras of the 1980s and '90s is worth considering, as are Wista and Ebony field cameras. Most modern wooden 5x4in cameras never had a 'standard' lens, but came with one or more lens boards to which photographers fitted their preferred lenses. This makes giving typical second-hand prices difficult, since modern large-format Nikon, Rodenstock or Schneider lenses, especially wideangle and long-focus computations, cost a lot more than older lenses. You will be doing well to buy a 5x4in Wista with a quality lens and shutter for less than £750.

See and buy hundreds of cameras like these at **Photographica**, the PCCGB's biggest camera fair, on Sunday, 19 May, at the RHS Lindley Hall, Vincent Square, London SW1. Entry free for PCCGB members

SIX OF THE BEST

AP Testbench

Film cameras for under £30

There's still a thriving community of film enthusiasts who enjoy the 'romance' of emulsion. For those wishing to join the fun, here's **Tony Kemplen's** round-up of six old yet still usable models



Yashica Electro 35 GTN
£30

The Yashica Electro 35 GTN and its sister, the GSN, have developed something of a following. They have been called the poor man's Leica, and while this is clearly wishful thinking, there is a passing resemblance to the later M-series Leicas. Available in black or chrome, if nothing else they do make a stylish fashion accessory.

The f/1.7 lens, together with a coupled rangefinder, means you can fully exploit the narrow depth of field in low light at full aperture. Potential problems with obtaining batteries have several work-arounds – you could buy an adapter, but a quick Google search will show you how to do it yourself.



Rollei A110
£20–£30

The first thing that comes to mind when most people think about 110 cameras is the inexpensive and basic pocket Instamatic variety. However, most major manufacturers dipped their toes into the high-spec end of the 110 camera market, and there are some very nice, and now, thanks to the return of 110 film, very usable models to be found.

The Rollei A110 is a little gem. When closed, the metal body feels solid and robust, yet with its rounded corners it fits snugly in the palm of the hand. The f/2.8 Tessar lens has scale focusing, but there are no other adjustments to make, as the programmed electronic shutter takes care of everything else. The shutter will stay open for as long as 4secs if the light levels require it.



Franka Solida II

£15-£30

If you fancy a taste of medium format, there's no need to break the bank. The Franka Solida is typical of the folding 6x6cm models that were the mainstay of hobby photography in the 1950s. Many permutations of lens and shutter were made. This one has a crisp 80mm f/3.5 Schneider Xenar lens and the Prontor SVS shutter, which has the full range of speeds from 1/300sec down to 1sec.

When folded, it can slip into a coat pocket, and makes an ideal holiday camera if you want to shoot medium format but are only carrying hand luggage.



Agfa Parat 1

£10-£20

Half a century ago, when film was expensive, the half-frame format became quite popular, with many manufacturers cashing in on the fact that twice as many photos could be squeezed onto a roll, albeit with a smaller negative and therefore some loss of quality.

Agfa introduced the Parat range in 1963. The Parat 1 is fully manual, with a limited but useful range of shutter speeds and a 30mm f/2.8 lens with zone and scale focusing. The vertical frame format makes these cameras ideal for creating simple panoramic sequences.



Contaflex I

£15-£30

The Contaflex I is one of a range of fixed-lens, leaf-shutter SLRs that Zeiss Ikon made between 1953 and 1972. There were more than a dozen models with varying degrees of sophistication. This is one of the earlier, more basic versions – automatic exposure systems came later. The shutter mechanism is quite complex, as the shutter needs to be open while you focus. Then, when the shutter release is pressed, it closes, the mirror goes up, and the shutter opens for the exposure. Earlier models didn't have instant return mirrors, so you had to advance the film before you could see through the viewfinder again.

Olympus XA2

£10-£15

The XA series is probably the range of cameras I use most frequently. The XA2 in particular is easily available and often very cheap. I've paid as little as £2 for one. Other than zone focusing there are no controls to set, but the programmed automatic electronic exposure system will cope with a wide range of conditions, with the shutter staying open for 2secs if necessary. Its pocketability and speed of use make it ideal for street photography. The specs are almost identical to the cult Lomo LC-A, but at a fraction of the price.

If your budget will stretch to it, the XA has a f/2.8 lens with aperture priority exposure and a coupled rangefinder, while my favourite, the XA4, has a 28mm lens and focuses down to 12in (30cm). These latter two models will set you back upwards of £50. Don't fall into the trap of getting an XA1, which is a much simpler version.





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LEICA 135mm f/4.5 HEXTOR IN KEPPEREXC++ \$119.00
LEICA 45 - 200mm f/3.5-5.6 LUMIX VARIO MICRO 4/3rdsMINT IN KEPPER \$199.00
LEICA 135mm f/4.5 HEXTOR + HOOD SCREWEXC++ \$99.00
LEICA PANAFINDER FOR NIKON etcEXC++ BOXED £145.00
LEICA EVER READY CASE FOR M6 etcMINT-BOXED £125.00
LEICA M6 BODY CHROME (REALLY NICE LOW USE)MINT-BOXED £475.00
LEICA M6 BODY BLACKEXC++ BOXED £299.00
LEICA LUXUS SL BODY CHROMEMINT-BOXED £299.00
LEICA 50mm f/2 SUMMICRON R FLOW LENS LATESTMINT-BOXED £425.00
LEICA 50mm f/2 SUMMICRON R 3 CANEXC++ \$299.00
LEICA 100mm f/4 ELNAR R 3 CANEXC++ \$345.00
LEICA 28 - 70mm f/3.5-5.6 VARIO ELNAR BOWMINT-BOXED AS NEW £445.00
LEICA 70 - 210mm f/4 VARIO ELNAR REXC++ \$399.00
ARNELEUX 70 - 200mm f/3.5 FOR LEICA R FITMINT-BOXED £775.00
LEICA M6 BODY CHROME AND STRAP FOR M6 etcMINT-BOXED £145.00
LEICA ANGLE FINDER R (4339)MINT-BOXED £99.00
NIKON 10 - 25mm COMPACT BINOCULARS + CASEMINT-BOXED £99.00
ZEISS B20 B MONOCULAR WITH CASEMINT-CASED £165.00
ZEISS DISCOPE 6" T R. ANALOG. 15x45 EPICOR CASEMINT-ACCESSORIES £1,275.00
SWAROVSKI 8 x 50 SLR "B" BINOCULARS WITH CASEMINT-BOXED £795.00

Voiglander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R2 BODY OLIVE M MOUNT	.....MINT-BOXED £275.00
VOIGTLANDER 50mm f/1.7 ULTRON ASPHERIC	.....MINT-BOXED £365.00
VOIGTLANDER WINDER T	.....MINT-BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP	.....MINT-BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R	.....MINT-BOXED £115.00
VOIGTLANDER ANGLE FINDER + 15/21/20mm ADAPTORS	.....MINT-BOXED AS NEW £199.00

Medium & Large Format

BRONICA ET65 BODY + 120 BACK LENS & WLF	.....EXC++ \$1,995.00
BRONICA ET65 COMPLETE WITH 75mm EIL + 120 BACK	.....EXC++ \$1,775.00
BRONICA RF 45mm f/4 ZENZANON FOR 645 RF + FINDER	.....MINT-CASED £399.00
BRONICA 50mm f/2.8 ZENZANON MC	.....EXC++ \$99.00
BRONICA 150mm f/3.5 ZENZANON MC	.....MINT-BOXED £199.00
BRONICA 150mm f/3.5 ZENZANON E MC	.....MINT-BOXED £119.00
BRONICA 150mm f/3.5 ZENZANON E MC	.....MINT-BOXED £99.00
BRONICA 150mm f/4 E	.....MINT-BOXED £99.00
BRONICA ET65 120 BACK	.....MINT-BOXED £79.00
BRONICA ET65/ET65 POLAROID BACK	.....MINT-BOXED £69.00
BRONICA PLAIN PRISM FOR ET65/ET65	.....MINT-CASED £69.00
BRONICA 50mm f/3.5 ZENZANON S	.....EXC++ \$119.00
BRONICA 100mm f/4 MACRO ZENZANON PE	.....MINT-BOXED £245.00
BRONICA 150mm f/3.5 ZENZANON S	.....MINT-BOXED £165.00
BRONICA SDA + 80mm f/2.8 PHSIG FISH BACK, GRIP	.....MINT-EXC++ \$1,395.00
BRONICA 65mm f/4 ZENZANON PS FOR SQ	.....MINT-CASED £145.00
BRONICA 110mm f/4 PS ZENZANON MACRO FOR SQ	.....MINT-CASED £365.00
BRONICA 150mm f/4 PS ZENZANON FOR SQ	.....MINT-CASED £145.00
BRONICA SDA/IN POLAROID MAGAZINE BACK	.....EXC++ \$45.00
BRONICA 135mm BACK FOR SQ VERY RARE	.....EXC++ \$165.00
FLUJ GW 670 MK III C/W 90mm f/3.5 LENS	.....MINT-BOXED \$675.00
MANIYA 150mm f/4.5 + HOOD FOR MANIYA 77H	.....MINT-BOXED £375.00
MANIYA 65mm f/4.5 SEKOR Z LENS FOR RZ + HOOD	.....MINT-BOXED £159.00

MANIYA 65mm f/4.5 LENS FOR RZ	.....MINT-BOXED £399.00
MANIYA 180mm f/4.5 SEKOR Z W FOR RZ	.....MINT-BOXED £199.00
MANIYA 250mm f/4.5 LENS FOR RZ	.....MINT-BOXED £195.00
MANIYA 210mm f/3.5 AF FOR 645 AF	.....MINT-BOXED £299.00
MANIYA 180mm f/4 SEKOR C FOR 645	.....MINT-CASED £195.00
MANIYA 180mm f/4.5 SEKOR FOR RZ	.....MINT-BOXED £169.00
MANIYA RZ 67 PRO BACK	.....MINT-BOXED £69.00
MANIYA RZ 67 PRO BACK	.....MINT-BOXED £79.00
MANIYA RZ 67 POLAROID BACK	.....MINT-BOXED £75.00
MANIYA 220 BACK FOR RZ 67	.....MINT-BOXED £95.00
PENTAX 55mm f/3.5 TAMARUM SMC FOR RZ	.....MINT-BOXED £245.00
PENTAX 55mm f/2.8 FOR PENTAX 645	.....MINT-BOXED £199.00
PENTAX 200mm f/4 FOR PENTAX 67 + FILTER AND HOOD	.....MINT-BOXED £225.00
PENTAX 150mm f/3.5 FOR PENTAX 645	.....MINT-BOXED £199.00
ROLLEIFLEX 6008 PRO + 80mm MFT LENS	.....MINT-BOXED £695.00
ROLLEIFLEX SCHNEIDER 150mm f/4.6 MAKRO FOR 6008	.....MINT-BOXED £575.00
YASHICAMAT 124G WITH CASE (GREAT CAMERA)	.....MINT-BOXED £195.00
YASHICAMAT YASHINON TELEPHOTO ADAPTORS	.....MINT-CASED £95.00

Hasselblad

HASSELBLAD 503C COMP WITH 80mm CF + A12 BACK	.....MINT-BOXED £995.00
HASSELBLAD 503C COMP WITH 80mm CF + A12 BACK	.....MINT-BOXED £495.00
HASSELBLAD 500CM BODY WITH 80mm f/2.8 T + HOOD	.....MINT-BOXED £695.00
HASSELBLAD 90mm f/4 FOR XPM	.....MINT-BOXED \$365.00
HASSELBLAD 503C CX WITH 80mm CF + BACK + WLF	.....EXC++ \$1,295.00
HASSELBLAD 500CM BODY + A12 BLACK BACK	.....EXC++ \$299.00
HASSELBLAD 50mm f/4 CF OF DISTAGON + HOOD	.....MINT-BOXED £699.00
HASSELBLAD 50mm f/4 OF DISTAGON + HOOD	.....MINT-BOXED £699.00
HASSELBLAD 150mm f/4 SONNAR CF	.....EXC++ \$375.00
HASSELBLAD 150mm f/4 SONNAR CF	.....EXC++ \$375.00
HASSELBLAD A12 BACK	.....EXC++ \$299.00
HASSELBLAD GW WINDER + REMOTE	.....MINT-BOXED £195.00
HASSELBLAD PLAIN PRISM	.....EXC++ £75.00
HASSELBLAD 500CM XWB BLACK	.....MINT-BOXED £195.00
HASSELBLAD EXTENSION TUBE 16 F	.....MINT-BOXED £125.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 BODY (LAST OF THE GREAT FILM CAMERAS)	.....MINT-BOXED	£999.00
NIKON F5 BODY	.....EXC++	\$1,295.00
NIKON F4 BODY WITH CHARGER AND BATTERY	.....EXC++	\$299.00
NIKON F80 BODY BLACK	.....MINT-BOXED	£699.00
NIKON F60 BODY	.....MINT-BOXED	£299.00
NIKON F55 BODY	.....MINT-BOXED	£399.00
NIKON 105mm f/2.8 "IF" ED AF-S VR SIGMA LENS	.....MINT-BOXED	£299.00
NIKON 200mm f/2.8 "IF" ED AF-S HOOD	.....MINT-BOXED	£275.00
NIKON 200mm f/4 "IF" ED AF-S PRIME LENS "UNUSUED"	.....MINT-BOXED AS NEW	£1,275.00
NIKON 200mm f/2.8 AF	.....MINT-BOXED	£129.00
NIKON 35mm f/1.4 "IF" AF-S PRIME LENS "UNUSUED"	.....MINT-BOXED AS NEW	£1,099.00
NIKON 35mm f/2.8 PC MANUAL LATEST WITH BLACK KNOB	.....MINT-BOXED AS NEW	£499.00
NIKON 50mm f/1.4 "IF" AF-S LATEST "UNUSUED"	.....MINT-BOXED AS NEW	£225.00
NIKON 60mm f/2.8 "IF" ED AF-S MICRO-NIKKOR	.....MINT-BOXED	£345.00
NIKON 105mm f/2.8 "IF" ED AF-S VR LATEST LENS	.....MINT-BOXED AS NEW	£1,045.00
NIKON 180mm f/2.8 "IF" ED AF-S VR LATEST LENS	.....MINT-BOXED AS NEW	£999.00
NIKON 12 - 24mm f/2.8 "IF" ED AF-S VR REDUCED	.....MINT-BOXED AS NEW	£495.00
NIKON 16 - 85mm f/3.5-5.6 "IF" ED AF-S VR REDUCED	.....MINT-BOXED	£745.00
NIKON 17 - 55mm f/2.8 "IF" ED AF-S + HOOD	.....MINT-BOXED	£699.00
NIKON 17 - 55mm f/2.8 "IF" ED AF-S + HOOD	.....MINT-BOXED	£699.00
NIKON 17 - 55mm f/2.8 "IF" ED AF-S + HOOD	.....MINT-BOXED	£399.00
NIKON 18 - 35mm f/3.5-5.6 "IF" ED AF-S + HOOD	.....MINT-BOXED	£149.00
NIKON 18 - 70mm f/3.5-5.6 "IF" ED AF-S + HOOD	.....MINT-BOXED	£199.00
NIKON 18 - 200mm f/3.5-5.6 "IF" ED AF-S VR REDUCED	.....MINT-BOXED	£475.00
NIKON 24 - 85mm f/2.8 "IF" ED AF-S VR REDUCED	.....MINT-BOXED	\$1,395.00
NIKON 24 - 85mm f/3.5-5.6 "IF" ED AF-S VR REDUCED	.....MINT-BOXED AS NEW	\$399.00
NIKON 24 - 120mm f/3.5-5.6 "IF" ED AF-S VR REDUCED	.....MINT-BOXED	£175.00
NIKON 35 - 80mm f/3.5-5.6 AF "IF"	.....MINT-BOXED	£255.00



We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 www.premier-ink.co.uk



PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine

Cartridge Code:

T007 Black	£29.99	16ml	£3.99	20ml, 3 for £10.99
T008 Colour	£23.99	46ml	£4.99	50ml, 3 for £13.99
T009 Colour	£29.99	68ml	£4.99	70ml, 3 for £13.99
T026 Black	£39.99	16ml	£3.99	20ml, 3 for £10.99
T027 Colour	£29.99	46ml	£4.99	50ml, 3 for £13.99
T0341-T0347 Set of 7	£126.99	set of 7	Check Website.	
T0341/8 each	£15.99	17ml	Check Website.	
T0342/3/4 each	£18.99	17ml	Check Website.	
T0345/6/7 each	£18.99	17ml	Check Website.	
T0441-T0454 Set of 4	£49.99	set of 4	Check Website.	
T0441 Black	£21.99	13ml	£4.99	21ml, 3 for £13.99
T0452/3/4 each	£11.99	6ml	£3.99	21ml, 3 for £10.99
T0481-T0486 Set of 6	£69.99	set of 6	Check Website.	
T0481/2/3 each	£16.99	13ml	£3.99	21ml, 3 for £10.99
T0484/5/6 each	£16.99	13ml	£3.99	21ml, 3 for £10.99
T0540-T0549 Set of 8	£109.99	set of 8	Check Website.	
T0540 Gloss	£8.99	13ml	£3.99	21ml, 3 for £13.99
T0541/2/3/4 each	£14.99	13ml	£4.99	21ml, 3 for £13.99
T0547/8/9 each	£14.99	13ml	£4.99	21ml, 3 for £13.99
T0551-T0554 Set of 4	£34.99	set of 4	Check Website.	
T0551 Black	£8.99	6ml	£3.99	21ml, 3 for £10.99
T0552/3/4 each	£8.99	6ml	£3.99	21ml, 3 for £10.99
T0591-T0599 Set of 8	£99.99	set of 8	Check Website.	
T0591/2/3 each	£12.99	13ml	Check Website.	
T0594/5/6 each	£12.99	13ml	Check Website.	
T0597/8/9 each	£12.99	13ml	Check Website.	
T0611-T0614 Set of 4	£34.99	set of 4	Check Website.	
T0611 Black	£8.99	6ml	£4.99	21ml, 3 for £13.99
T0612/3/4 each	£8.99	6ml	£4.99	21ml, 3 for £10.99
T0711-T0714 Set of 4	£34.99	set of 4	Check Website.	
T0711 Black	£8.99	7.4ml	£4.99	13ml, 3 for £13.99
T0712/3/4 each	£8.99	5.5ml	£3.99	13ml, 3 for £10.99
T0791-T0796 Set of 6	£74.99	set of 6	Check Website.	
T0791/2/3 each	£12.99	10ml	Check Website.	
T0794/5/6 each	£12.99	10ml	Check Website.	
T0801-T0806 Set of 6	£51.99	set of 6	Check Website.	
T0801/2/3 each	£8.99	7.4ml	£3.99	13ml, 3 for £10.99
T0804/5/6 each	£8.99	7.4ml	£3.99	13ml, 3 for £10.99
T0870-T0879 Set of 8	£74.99	set of 8	Check Website.	
T0870 Gloss	£7.99	11.4ml	Check Website.	
T0871/2/3/4 each	£9.99	11.4ml	Check Website.	
T0877/8/9 each	£9.99	11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99	set of 8	Check Website.	
T0961/2/3/4/5 each	£9.99	11.4ml	Check Website.	
T0966/7/8/9 each	£9.99	11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99	set of 4	Check Website.	
T1281 Black	£7.99	5.9ml	£4.99	13ml
T1282/3/4 each	£7.99	5.9ml	£3.99	10ml
T1291-T1294 Set of 4	£42.99	set of 4	Check Website.	
T1291 Black	£10.99	11.2ml	£5.49	16ml
T1292/3/4 each	£10.99	7ml	£4.49	13ml
T1571-9 each	£20.99	25.9ml each	£164.99	set of 8
T1591-9 each	£14.99	13ml each	£107.99	set of 8
T5591-6 each	£13.99	13ml each	£74.99	set of 6
T5801-9 each	£41.99	60ml each	£329.99	set of 6
No.16 Set of 4	£24.99	set of 4	Check Website.	
No.16 Black	£7.99	5.4ml	£4.99	16ml
No.16 CMY, each	£5.99	3.1ml	£3.99	13ml
No.16XL Set of 4	£44.99	set of 4	Check Website.	
No.16XL Black	£11.99	12.5ml	£4.99	18ml
No.16XL CMY, each	£11.99	6.5ml	£3.99	13ml
No.18 Set of 4	£22.99	set of 4	Check Website.	
No.18 Black	£7.99	6.2ml	£4.99	16ml
No.18 CMY, each	£5.99	3.3ml	£3.99	13ml
No.18XL Set of 4	£46.99	set of 4	Check Website.	
No.18XL Black	£14.99	11.5ml	£4.99	18ml
No.18XL CMY, each	£11.99	6.5ml	£3.99	13ml
No.24 Set of 6	£44.99	set of 6	Check Website.	
No.24 BIL/CALM, each	£7.99	5.1ml	NEW	
No.24 CMY, each	£7.99	4.6ml	NEW	
No.24XL Set of 6	£69.99	set of 6	Check Website.	
No.24XL BIL/CALM, each	£11.99	9.8ml	NEW	
No.24XL CMY, each	£11.99	8.7ml	NEW	
No.26 Set of 4 (no PB)	£30.99	set of 4	Check Website.	
No.26 Black	£7.99	6.2ml	NEW	
No.26 CMY, each	£7.99	4.7ml	NEW	
No.26XL Set of 4 (no PB)	£54.99	set of 4	Check Website.	
No.26XL Black	£14.99	12.1ml	NEW	
No.26XL CMY, each	£13.99	8.7ml	NEW	
No.26XL CMY, each	£13.99	5.7ml	NEW	

Suitable EPSON Printers:

Photo 790, 870, 890, 895, 900, 915, 1250
Photo 790, 870, 890, 895, 915
Photo 900, 1270, 1290
Photo 810, 830, 830A, 929, 935

Chameleon Inks

G54, G66, C84, C88,
CX3600/3650, CX6400, CX6800
Parasol Inks
R200, R220, R300, R320, R340
RX500, RX500A, RX520, RX640
Seahorse Inks
Photo R800, R1900
Frog Inks

Duck Inks

Photo R2400

Lilly Inks

D88, D88,
DX9800/3850, DX4200/4250, DX4800/4850
Teddy Bear Inks
S20, S21, SX100/110/115/120/205/210/215
SX400/405/415/515, D18/52/120, B40W, BK300
DX4000/4400/5000/5000/7000/7400/8400/9400
Photo 1400
Owl Inks
Photo P50, P650/660/700W/710W/720W,
P730W/D80F/W810F/W830F/W830F/W
R265/285/365, RX360/585/685
Photo R1600
Flamingo Inks

Husky Inks

S22, SX125/130, SX420W/425W/445W,
BX305F
Fox Inks
SX420W/425W/445W/525W/520W/
BX305F/520W/525W/535W/525W/530W/
BX635F/WB/BX325F/WB/BX335F/WB, B42W/D
Photo R3000 Turtle Inks
Photo R2000 Klingfisher Inks
Photo RX700 Penguin Inks
Photo Pro 3800, 3880
Workforce WF-2010W, 2510WF, 2620NF,
2530WF, 2540WF
Fountain Pen Inks
Workforce WF-2010W, 2510WF, 2620NF,
2530WF, 2540WF
High Capacity Fountain Pen Inks
Expression Home XP30, XP102, XP202, XP205
XP302, XP305, XP402, XP405
Daisy Inks
Expression Home XP30, XP102, XP202, XP205
XP302, XP305, XP402, XP405
High Capacity Daisy Inks
Expression Photo XP750, XP850
Elephant Inks
Expression Photo XP750, XP850
High Capacity Elephant Inks
Expression Premium XP600, XP605, XP700,
XP800
Polar Bear Inks
Expression Premium XP600, XP605, XP700,
XP800
High Capacity Polar Bear Inks

Canon Compatibles

BCI3e Black 28ml	£2.99
BCI6 BOMY 15ml	£2.99
BCI6 BOMY/C 15ml	£2.99
PGI5 Black 28ml	£4.99
CLI8 BOMY/PGI5 15ml	£3.99
PGI520 Black 10ml	£4.99
CLI521 BOMY/PGI5 10ml	£3.99
PGI525 Black 10ml	£4.99
CLI526 BOMY/PGI5 10ml	£3.99
PG37 black 12ml	£9.99
PG40 black 20ml	£13.99
PG50 black 28ml	£12.99
PG510 black 11.5ml	£13.99
PG512 black 18ml	£14.99
PG540XL black 21ml	£13.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

Canon Originals

BCI3e Black 28ml	£11.99
BCI6 All colours, 13ml, each	£8.99
PGI5 Black 28ml	£12.99
CLI8 All colours, 13ml, each	£10.99
CL342 All colours, 13ml, each	£10.99
CL42 Set of 3	£79.99
PGI9 All colours, 14ml, each	£9.99
PGI9 Set of 10	£89.99
PGI29 All colours, 32ml, each	£22.99
PGI29 Set of 10	£269.99
PGI72 All colours, 14ml, each	£10.99
PGI72 Set of 10	£99.99
PGI520 Black 10ml	£10.99
CLI521 BOMY/PGI5 10ml	£9.99
PGI520/CLI521 Set of 5	£46.99
PGI525 black 15ml	£10.99
CLI526 BOMY/PGI5 10ml	£9.99
PGI525/CLI526 Set of 5	£46.99
PGI550 black 15ml	£10.99
CLI551 BOMY/PGI5 7ml	£8.99
PGI550/CLI551 Set of 5	£42.99
PG37 black 11ml	£11.99
PG40 black 16ml	£14.99
PG50 black 22ml	£21.99
PG510 black 9ml	£11.99
PG512 black 15ml	£16.99
PG540XL black 21ml	£17.99
CL38 Colour 5ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99

Many more in stock!

HP Compatibles

No.15 Black 45ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 38ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL black 18ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 black 21ml	£10.99
No.339 black 21ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 CMY/PGI5 each	£4.99
No.364XL black 18ml	£9.99
No.364XL CMY 11ml each	£8.99

HP Originals

No.38 All Colours 22ml each	£26.99
No.56 Black 19ml	£19.99
No.57 Colour 17ml	£28.99
No.58 Photo 17ml	£23.99
No.110 Colour 9ml	£19.99
No.300 black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£12.99
No.338 black 11ml	£16.99
No.339 black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 black 6ml	£13.99
No.363 CMY/PGI5 each	£9.99
No.364 black 6ml	£7.99
No.364 PEI/CMY 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
No.920XL Set of 4	£46.99
No.932XL black 22.5ml each	£21.99
No.933XL CMY 9.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL black 53ml each	£24.99
No.951XL CMY 24ml each	£17.99

Many more in stock!

Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£19.99
No.17 Black	£19.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£22.99
No.14 black	£18.99
No.15 Colour	£20.99
No.17 black	£20.99
No.23 Black	£19.99
No.24 Colour	£22.99
No.27 Colour	£22.99
No.28 black	£18.99
No.29 Colour	£19.99
No.32 black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
No.43XL Colour	£29.99
No.44XL Black	£25.99
No.100 Black	£15.99
No.100 Cyan / Mag / Yellow	£9.99

Many more in stock!

Brother Compatibles

LC900 black	£3.99
LC900 CMY	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 black	£3.99
LC970 / 1000 CMY	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 black	£3.99
LC980 / 1100 CMY	£2.99
LC980 / 1100 Set of 4	£11.99
LC1280XL black	£4.99
LC1280XL CMY	£3.99
LC1280XL Set of 4	£15.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

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Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

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MEMORY

NEW LOWER PRICES

SanDisk

SanDisk Blue C4: 5MB/s

2GB 5MB/s	£8.27	£4.99
4GB 5MB/s	£12.41	£4.99
8GB 5MB/s	£21.10	£5.99
16GB 5MB/s	£38.39	£8.99

SanDisk Ultra C6: 30MB/s

4GB 30MB/s	£16.65	£5.99
8GB 30MB/s	£27.85	£6.99
16GB 30MB/s	£51.27	£10.99

SanDisk Extreme C10: 30/45MB/s

4GB 30MB/s	£21.53	£7.99
8GB 30MB/s	£37.42	£9.99
16GB 45MB/s	£66.02	£14.99
32GB 45MB/s	£67.65	£27.99
64GB 45MB/s	£92.54	£57.99

SanDisk Ultra 30MB/s

4GB 30MB/s	£21.76	£13.99
8GB 30MB/s	£36.12	£19.99
16GB 30MB/s	£70.08	£34.99

SanDisk Extreme 60MB/s

8GB 60MB/s	£67.02	£27.99
16GB 60MB/s	£148.19	£45.99
32GB 60MB/s	£268.89	£76.99
64GB 60MB/s	£366.45	£139.99

SanDisk Ultra C10: 30MB/s

8GB 30MB/s	£17.42	£7.99
16GB 30MB/s	£36.62	£12.99
32GB 30MB/s	£67.65	£24.99
64GB 30MB/s	£92.54	£48.99

Lexar

Compact Flash: 800X

8GB 120MB/s	£177.38	£34.99
16GB 120MB/s	£271.30	£67.99
32GB 120MB/s	£284.30	£109.99

Compact Flash: 1000X

16GB 150MB/s	£174.30	£99.99
32GB 150MB/s	£368.56	£189.99

SDHC Class 10: 400X

8GB 30MB/s	£128.73	£14.99
16GB 30MB/s	£198.47	£22.99
32GB 30MB/s	£248.54	£39.99

DELKIN DEVICES

Compact Flash: 500X

8GB 75MB/s	£39.99	£14.99
16GB 75MB/s	£59.99	£19.99
32GB 75MB/s	£79.99	£34.99

Compact Flash: 1000X

16GB 150MB/s	£99.99	£49.99
32GB 150MB/s	£189.99	£84.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 100mAh Duracell	£6.99	
AA 2450mAh Duracell	£6.99	
AA 2500mAh Eneloop	£9.99	
AA 2550mAh Amperex	£13.99	
AA 2800mAh Duracell	£14.99	£9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 250mAh equivalent (4)	£5.99
AA 2550mAh equivalent (4)	£7.99

Ultimate Lithium

Rechargeable Ultimate Lithium. The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£19.99	£5.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable lithium batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon	£9.99	
NB-3L for Canon	£9.99	
NB-4L for Canon	£9.99	
NB-5L for Canon	£9.99	
NB-6L for Canon	£9.99	
NB-7L for Canon	£12.99	
NB-8L for Canon	£9.99	
NB-9L for Canon	£9.99	
NB-10L for Canon	£12.99	
BP-511 for Canon	£12.99	
LP-E5 for Canon	£12.99	
LP-E6 for Canon	£28.99	£19.99
LP-E8 for Canon	£15.99	
LP-E10 for Canon	£12.99	
NP40 for Fuji	£9.99	
NP45 for Fuji	£9.99	
NP50 for Fuji	£9.99	
NP95 for Fuji	£12.99	
NP140 for Fuji	£12.99	
NP150 for Fuji	£12.99	
NP400 for Minolta	£12.99	
EN-EL1 for Nikon	£9.99	
EN-EL33A for Nikon	£9.99	
EN-EL3E for Nikon	£14.99	
EN-EL5 for Nikon	£9.99	
EN-EL9 for Nikon	£12.99	
EN-EL10 for Nikon	£9.99	
EN-EL11 for Nikon	£9.99	
EN-EL12 for Nikon	£9.99	
EN-EL14 for Nikon	£19.99	
EN-EL15 for Nikon	£12.99	
EN-EL19 for Nikon	£12.99	
EN-EL20 for Nikon	£14.99	

LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-5005 for Panasonic	£9.99
CGR-5006 for Panasonic	£9.99
CGA-5007 for Panasonic	£9.99
DMW-BCG10 for Panasonic	£19.99
DMW-BCJ13 for Panasonic	£19.99
DMW-BCK7 for Panasonic	£19.99
DMW-BLB13 for Panasonic	£19.99
DMW-BLE9 for Panasonic	£14.99
DMW-BM89 for Panasonic	£24.99
D-LI50 for Pentax	£12.99
D-LI90 for Pentax	£12.99
D-LI109 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from: Minolta. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 50MKII:	£99.99
For Canon 50D:	£99.99
For Canon 70D:	£99.99
For Canon 30/40/50D:	£59.99
For Canon 60D:	£99.99
For Canon 450/500D:	£69.99
For Canon 550D:	£99.99
For Canon 600/650D:	£99.99
For Canon 1000D:	£69.99
For Nikon D300/D300S:	£59.99
For Nikon D300/D300S:	£99.99
For Nikon D7000:	£99.99

This is just a sample, more in stock!

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adaptor ring that screws onto the front of your lens.
2) A filter holder clips onto the ring.
3) One or more P-Type (64mm wide) filters.

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Holder Modular	£6.99

P-Type Filter Wallet

A smooth, customised filter wallet, to protect and store up to 8 P-Type filters.

£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99

£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion streaks by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.8	£9.99
ET-65B Canon 70-300/4-5.8	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83C Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

A comprehensive range of all-weather matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

This is just a sample, more in stock!



KOOD square filters are manufactured in the UK, and are fully compatible with the Kood P-Type filter system.

P-Type Filters (64mm wide)

Circular Polarizing	£29.99
ND2	£9.99
ND4	£9.99
ND8 NEW	£10.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated	£11.99
ND8 Soft Graduated NEW	£13.99
ND8 Hard Graduated NEW	£13.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Cool Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Light Red Graduated	£11.99
Dark Red Graduated	£11.99
Light Green Graduated	£11.99
Dark Green Graduated	£11.99
Light Yellow Graduated	£11.99
Dark Yellow Graduated	£11.99
Light Fog	£9.99
Strong Fog	£9.99
Light Diffuser	£9.99
Strong Diffuser	£9.99
Starburst 4x 6x 8x	£12.99
Close-Up +1, +2, +4	£12.99
80A, 80B, 80C, each	£9.99
81A, 81B, 81C, each	£9.99
82A, 82B, 82C, each	£9.99
85A, 85B, 85C, each	£9.99
Red, Orange, each	£9.99
Yellow, Green, each	£9.99

Many more P-Type filters in stock!

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters, increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

More sizes in stock, from 46 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
55mm Starburst x4/6/8, each	£12.99
58mm Starburst x4/6/8, each	£14.99
62mm Starburst x4/6/8, each	£17.99
67mm Starburst x4/6/8, each	£22.99
72mm Starburst x4/6/8, each	£29.99
77mm Starburst x4/6/8, each	£34.99

More sizes in stock, from 46 to 82mm!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
55mm ND500MC	£47.99
58mm ND500MC	£55.99
62mm ND500MC	£59.99
67mm ND500MC	£64.99
72mm ND500MC	£64.99
77mm ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-55mm	58-62mm	67-77mm
43-46mm	52-55mm	58-67mm	72-67mm
46-49mm	52-55mm	62-67mm	72-77mm
49-52mm	52-55mm	62-72mm	72-77mm

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, having a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes £17.99
Autofocus Tubes £134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£4



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

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CAMERA BAGS

thinkTANK photo

We will match or beat ANY UK Think Tank price!
Full Think Tank range in stock - below are just a few examples:

Retrospective 7	Airport Commuter	Airport International V2.0
NEW! £114	NEW! £149	£245

Billingham

We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £139 Hadley Large £155 Hadley Pro £169	225 £259 335 £269 445 £289 555 £325	107 £259 207 £279 307 £299

lightweight Protection

Comprehensive Kata range in stock!
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW! Gearpack-80 £49 Gearpack-85 £59 Gearpack-100 £69	DR-465 £65 DR-466 £72 DR-467 £79	3N1-25 £139 3N1-35 £169

tamrac

Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

Messenger UP-Rise	Zoomster Outlawz	Backpack UP-Rise
UP-Rise 28 £72 UP-Rise 33 £82 UP-Rise 38 £90	Outlawz 16Z £54 Outlawz 17Z £63	UP-Rise 45 £90 UP-Rise 46 £99 UP-Rise 48 £108

RAIN COVERS

OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns, 2 per pack. Standard £6 Flash £8	E690 Small £37 E702 Large £52	The ultimate protection from the weather! 70-200 £109 70-200 Flash £114 300-600 £118

CAMERA STRAPS

BLACKRAPID

The world's fastest camera straps!

RS-4 Classic	RS-5 Cargo	RS-7 Curve	RS-W1 Womens	RS-SPORT	RS-DR1 Double	SnapR-35 Large
£54.99	£64.99	£59.99	£59.99	£59.99	£119.99	£44.99

OP TECH USA

The world's best-selling SLR camera straps!

Camera Straps	System Connectors
Wrist Strap £9.99 Classic Strap £14.99 Super Classic £15.99 Pro 3/8 Strap £15.99 Pro Loop Strap £15.99 Utility Sling Strap £19.99	Adapt-Its (4) £4.99 Extensions (2) £6.99 UniLoop (2) £6.99 ProLoop (2) £9.99 LenseSupport (2) £9.99 Sling Adapter £9.99

TRIPODS

Manfrotto

Massive range of Manfrotto in stock!
Below are just a few examples:

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q30 horizontal tilting central column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Aluminium 3-section legs, aluminium canopy, Q30 horizontal tilting central column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £119.99

190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, Q30 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £229.99	Carbon Fibre 4-section legs, Q30 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £239.99	Carbon Fibre 3-section legs, Q30 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £239.99	Carbon Fibre 4-section legs, Q30 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £249.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminium 3-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99	Aluminium 3-section Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99	Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.99

234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.99	With RC2 quick release Weight: 0.27kg Load: 2.5kg £24.99	With RC2 quick release Weight: 0.79kg Load: 4.0kg £49.99

496 RC2 Ball Head	496 RC2 Ball Head	410 Geared Head
With RC2 quick release Weight: 0.46kg Load: 6.0kg £49.99	With RC2 quick release Weight: 0.67kg Load: 8.0kg £74.99	With RC2 quick release Weight: 1.22kg Load: 5.0kg £142.99

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle Central Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £125.99	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle Central Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £134.99

PRO 253CT	PRO 283CT	NEW! Nivelo Tripods
Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £242.99	Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £296.99	A new range of lightweight, flexible, compact tripods with heads that fold flat in a few seconds thanks to the unique, inverting open canopy. 204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £62.99 244BK H:145cm, W:1.1kg £98.99 245BK H:161cm, W:1.2kg £107.99

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate Weight: 0.42kg Load: 5.0kg £67.49	Lightweight magnesium alloy, twin adjust knobs, 2 spirit levels, quick release plate Weight: 0.39kg Load: 10.0kg £67.49	Multi award-winning pistol grip head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg £107.99

BENRO

GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with control handle. Side mounting for lens. Weight: 0.8kg Load: 12.0kg £229	Heavy duty gimbal head, with massive load rating. Flat mounting for lens. Weight: 1.4kg Load: 23.0kg £329	A1682TB0 £179 A1692TB0 £189 Flat Traveller 2 A1182TB0 £204 A1192TB0 £209

KOOD

A284 Tripod	C2504 Monopod	C2804 Monopod
Aluminium 4-section Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99	Carbon Fibre 4-section Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 135cm £59.99	Carbon Fibre 4-section Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 135cm £66.99

BH02 Ball Head	BH08 Ball Head	BH05 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs Weight: 0.42kg Load: 12.0kg £22.99	Quick release plate, spirit level, 360 degree rotation, dual control knobs Weight: 0.42kg Load: 12.0kg £22.99	Quick release plate, spirit level, 360 degree rotation, dual control knobs Weight: 0.42kg Load: 12.0kg £22.99

BH22 Ball Head	BH25 Ball Head	BH28 Ball Head
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NEW GigaT MkII	NEW Tuff TTL
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Free batteries with every Nissin Flashgun The world's most powerful hotshoe flashgun! A guide number of 860m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades. £189.99	Canon, Nikon & Sony

Metz	Nissin MF18 Ring Flash
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Nissin Di622 MkII	Nissin Di466
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Nissin Di622 MkII	TTL Flash Cord Cooled
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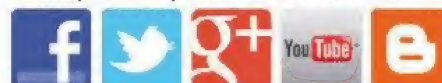
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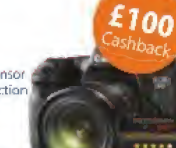


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Olympus XZ-2

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 f/2.8 DG OS HSM

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Pentax K-5 + 18-55mm	£449.00*		
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Nikon 1 V2 + Twin lens kit	£619.00*		
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60.0 fps
1080p movie mode

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V2 + 10-30mm Lens **£678**
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J2 + 10-30mm **£329**
J2 + 10-30mm + 30-110mm **£429**
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D3200
Black or Red

24.2 megapixels
4.0 fps
1080p movie mode

D3200 Body **£369**

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24.1 megapixels
5.0 fps
1080p movie mode

D5200 Body **£599**

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D600

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5.5 fps
Full Frame CMOS Sensor

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★★★★★ 'Superb replacement for D700'
AlphaMan - N.W. England

I AM: A Thrill-Seeker The New Nikon D7100

The D7100 is a 24.1-megapixel camera with an EXPEED 3 image processor and together they are capable of delivering lifelike full resolution stills at 6fps and full HD 1080p video recording at 30p, 25p or 24p. Other features include an ISO range of 100-6400 (expandable to Hi-2 25,600), 51 Auto Focus points (15 cross types), a 3.2-inch LCD, an optical viewfinder with 100% coverage, dual SD card slots and a 1.3x crop mode.



NEW! D7100 Body **£1049**
NEW! D7100 + 18-105mm **£1199**

NEW! D7100

From **£1049**



D800

24.3 megapixels
5.5 fps
Full Frame CMOS Sensor

D800 From **£1929**

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D4

16.2 megapixels
11.0 fps
Full Frame CMOS Sensor

D4 Body **£4249**

Nikon Capture NX2
System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**
Nikon Capture NX2 Upgrade: **£84.99**

SONY



NEX-6 Black

16.1 megapixels
10.0 fps

NEX-6 Body **£599**

NEX-6 + 16-50mm PZ **£729**
NEX-6 + 16-50mm PZ + 55-210mm **£899**
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NEW! NEX-3R + 16-50mm PZ **£399**
NEX-7 Body Black **£769**
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RECOMMENDED LENSES:
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A77

24.3 megapixels
12.0 fps
1080p movie mode

A77 From **£829**

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A99

24.3 megapixels
6.0 fps
Full Frame CMOS Sensor

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Panasonic



G6

16.05 megapixels
7.0 fps
1080p movie mode

NEW! G6
Body **£549**

G6 + 14-42mm **£629**
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GH3

16.05 megapixels
20.0 fps
1080p movie mode

GH3 Body **£1079**

GH3 + 14-140mm **£1349**
GH3 + 12-35mm **£2299**
GX1 + 14-42mm **£459**
RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS **£849**
NEW! 14-140mm f3.5-5.6 Vario Power OIS **£599**
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OLYMPUS



OM-D E-M5
Silver or Black

16.1 megapixels
9.0 fps
1080p movie mode

OM-D E-M5 From **£839**

OM-D E-M5 Body **£839**
OM-D E-M5 + 12-50mm **£989**
RECOMMENDED LENSES:
Olympus 12mm f2.0 ED Limited Edition **£899**
Olympus 17mm f1.8 **£399**
Olympus 75mm f1.8 PW EZ **£729**
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E-PL5
Silver, Black or White

16.1 megapixels
8.0 fps

E-PL5 From **£529**

E-PL5 + 14-42mm **£529**
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E-PM2 + 14-42mm **£439**
E-PM2 + 14-42mm + 40-150mm **£539**



K-5 II

16.3 megapixels
7.0 fps
1080p movie mode

K-5 II Body **£699**

K-5 II + 18-55mm WR **£799**
K-5 II + 18-135mm WR **£1049**
K-5 IIs Body **£859**
K-30 Body **£459**
K-30 18-55mm WR **£529**
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FUJIFILM



X-Pro1 Black

16.3 megapixels
6.0 fps
1080p movie mode

X-Pro1 **£1049**

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X-E1 Black or Silver

16.3 megapixels
6.0 fps
1080p movie mode

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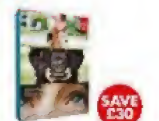


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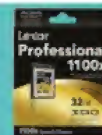
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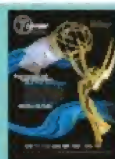
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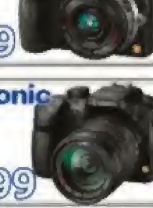
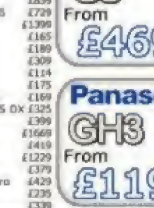
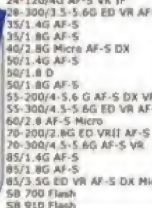
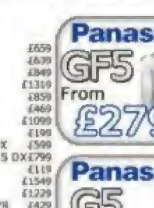
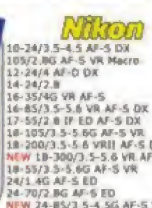
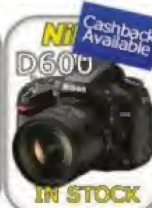
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ROGER HICKS

Deciding on the best tool for the job means properly 'weighing up the balances'

THE OLDER or more godly of my readers may remember the words that appeared on the wall at Belshazzar's feast: *Mene, mene, tekel, upharsin*. Those who are less familiar with the Bible are referred to the Book of Daniel, Chapter V, verses 25-28. The word that most concerns us here is translated in verse 27: *tekel* – thou art weighed in the balances, and art found wanting. This is, as far as I am aware, the original 'writing on the wall' to which we are so often referred. It is also a wonderful illustration of how much meaning the ancient Chaldeans were apparently able to pack into a single word.

The Book of Daniel is open to multiple interpretations, not least because of its colourful images. It is from Daniel that we also learn of Shadrach, Meshach and Abed-nigo (the dash is in the King James version) being cast into the fiery furnace (III:16-26), Daniel in the lions' den (VI:16) and the idol with feet 'part of iron and part of clay' (II:33). I hope I shall not be thought impious, therefore, if I suggest seven literal and down-to-earth interpretations of 'thou art weighed in the balances, and art found wanting'.

The first is what actually prompted this piece: a literal balance, and the best tool for the job. A year or so ago, our next-door neighbour gave us a set of scales that had belonged to her grandmother, and possibly (she was not sure) to her great-grandmother before her, this placing them in the early 20th or late 19th century. They can weigh up to 10kg (22lb) with a resolution of about 4g (1/7oz.) A pair of scales (or balances) is only as good as the weights you use with it, but the bigger the weight, the less small variations will matter. Also, in cookery, variations of as much as 10% are rarely significant, and these are far greater than the likely variations in weights. It would be very hard to find a better tool at any price.

Second, although it may well be a century old, it is every bit as usable today as it was when it was new. Admittedly, I have a camera of about the same age, a 12x15in Gandolfi, and admittedly, I have used it to take pictures, but even I would be hard-pressed to pretend that I would choose it for

many purposes over my Leicas, whether film or digital. I would, however, choose my Leicas over a DSLR, whenever possible, on the simple grounds of size, weight and 'transparency'. The first two are obvious enough, and the last simply means that I don't have to think about which buttons to press, or in what order. I focus and set the aperture and shutter speed (though not necessarily in that order), and then press the shutter release. The camera is 'transparent' in the sense that it does not get in the way of my photography.

Third, there is a 'right' weight for a camera. There are two separate concerns here. One is that the camera should be sufficiently substantial that it does not feel light and plasticky. There is something unattractive about flimsiness, and rightly or wrongly, light weight is often associated with flimsiness. The other is that the camera should have sufficient 'heft' to balance comfortably in the hand (or fingers). This may seem at odds with my previous observation about preferring Leicas because they are lighter than DSLRs, and to some extent it is, but equally, a camera can be too light as well as too heavy.

Fourth, many people search for a precision that almost certainly doesn't matter, and may well not exist: 'close enough' is, well, close enough. A 10% error is commonly as irrelevant in exposure as in cookery, or possibly even more irrelevant. In either case, if you can't handle a 10% error, you probably wouldn't recognise one anyway. I'd be surprised if our weights were more than 2-3% out.

Fifth, consistency is often more important than accuracy. You can compensate for a consistent error, and indeed there are a few turns of heavy copper wire around the beam below the balance so that it zeroes with nothing in the pans. But you can't compensate for inconsistency. If it reads 10% heavy this time, and 10% light the next, that's a 20% variation, and you never know what, or in which direction, the variation is.

Sixth, there is (or can be) a simple pleasure in continuity, in still using something that has been in use for maybe a century.

Seventh, of course, it doesn't need batteries. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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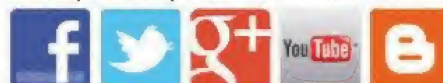
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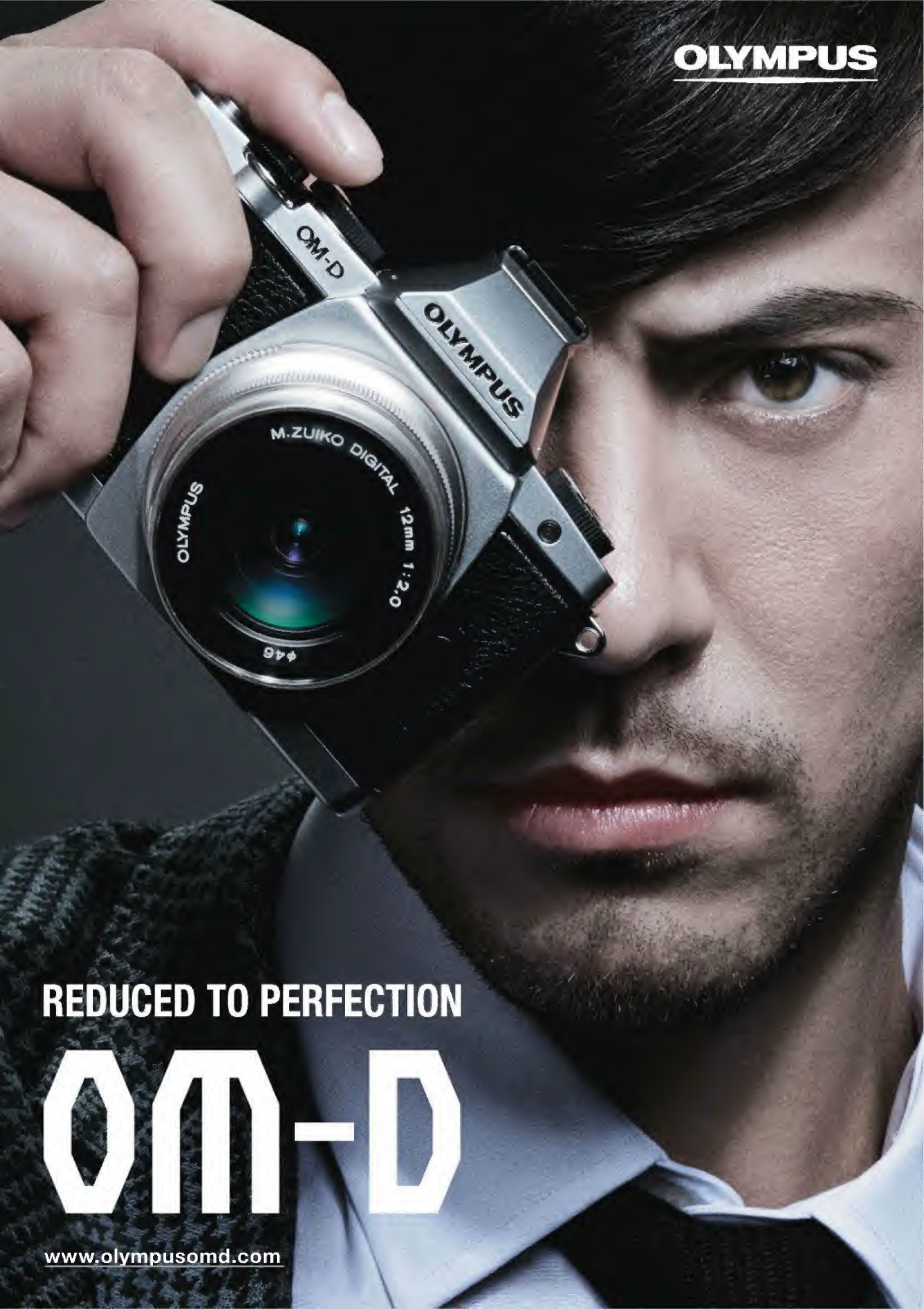
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